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The Musical Mirror.

Until Monday evening The Little Duke was never satisfactorily presented here in the native vernacular. Alice Oates, Duff's Opera troupe and other musical persons have from time to time essayed to sing and act Lecocq's delightful piece, but it remained for the Casino people to do justice to its various merits. The house was crowded, and many people were turned away from the box-office unable to obtain standing-room. The heat of the evening made the auditorium close and uncomfortable, but the spectators sat the performance through with unmistakable evidences of enjoyment. The first and second acts progressed with spirit and vivacity, but the last act dragged on account of the staidness of the actors and the blunders of the chorus. However, the degree of favor with which the performance was received made it evident that the opera is destined to enjoy a run.

The libretto used was a new one—that is to say, it was an adaptation by H. C. Bunner and W. J. Henderson (respectively the editor of *Puck* and the journalistic son of the ex-Standard manager), made expressly for the McCaull company. In the matter of dialogue the new version is vastly superior to that formerly linked to Lecocq's score, for it is very humorous occasionally and innocent of puns at all times. The chief defect is a tendency to be silly now and then. The lyrics are not brilliant specimens of verse-writing, but as none of the members of the cast, except Mr. Ryley and Miss Reynolds, sing the words distinctly enough to be understood, the faultier portion of Messrs. Bunner and Henderson's adaptation may be overlooked.

The role of Henri, the Little Duke, was admirably sung and acted by Georgine von Januschowsky, who on this occasion appeared in English for the first time in New York. She is a well-formed woman with a face characteristically foreign. Her pronunciation is quite good and her manner is pleasingly vivacious. Miss Januschowsky, having played the part a good many times abroad, is thoroughly at home in it. On Monday evening it took her but a short time to carry the audience by storm and establish herself at once as an accomplished artiste in both the musical and dramatic sense. Her voice is a trifle worn, but it is powerful, flexible and well disciplined. In the *finales* it sounded forth clearly above the half-hundred voices of the chorus. Her impassioned love-making with the little Duchess, her mischievous flirtation with the pedagogue Frimousse, her gallantry and fervor as the Commander of the Regiment—these efforts showed the lady's versatility and talent. Her achievements—for such they may be truly termed—were fruitful of reward in the shape of hearty applause.

The part of the Duchess was not so gratifyingly represented by Agnes Folsome. She has a pretty but inexpressive face, and she sings rather sweetly. Her ability as an actress, however, is *nil*. With the remembrance of little Miss Beaudet's performance of this character still in mind, Miss Folsome's attempt was exceedingly tame and spiritless. Genevieve Reynolds scored a pronounced hit as the Chanoinesse. In the singing-lesson episode her acting was immensely funny. Billie Barlow, assisted by a bevy of pretty women, sang the "Pages' Chorus" effectively.

Frimousse was made a quaintly humorous personage by J. H. Ryley, whose make-up was a triumph. Herr Wilke rendered the music of Montaland in dashing style. The chorus was large and vocally efficient. The dresses were new and handsome. The ducal palace used in Folka served to represent the Tuileries in the first act. The other scenes were new and reflected credit upon their painter, Joseph Clare. In Act Third an Amazonian march, introduced for the first time, was done with great precision by some handsome women.

* * *

The Bohemian Girl is drawing fair houses to the Bijou, but what with the rain and heat it is not likely that the receipts can equal those of last week. Next Monday Fra Diavolo will be brought out. It is understood that Donnelly and Kerker's season is to last a fortnight longer.

At the Theatres.

The air is full of business soon to come. Next Monday the New Park will open with Minnie Maddern as the heroine of Howard Taylor's new play, Caprice. On the succeeding week, Niblo's, the Star and the Union Square fall into line. Each Monday night thereafter will usher in some novelty, theatrical or musical, and by the last of September every house in town will be open.

There is no cessation of popular interest in May Blossom. The houses continue to be good, and the performance evokes manifestations of pleasure.

* * *

The last performances of The Corner Grocery are being given at Tony Pastor's. Mr. Sutton's exceptionally successful engagement comes to an end on Saturday night, when souvenirs will be presented to lady visitors.

A Study in Black.

The colored troupe who, in the form of tragedians, fought so bravely in the Eighth Street Theatre, last week assaulted the theatrical citadel by appearing on Broadway. They have thus become what politicians would call a factor in the progress of the stage. They are worth some study, and we have little doubt that in addition to the many who visited the Cosmopolitan Theatre for the purpose of scoffing, not a few watched the efforts of the Thompson street tragedians with sober interest and curiosity.

The connection of the American citizen of African descent with the stage has not hitherto been a prosperous one. Still, strange as it may appear, the only semblance of success ever made by a colored actor has been in tragedy, or at least what has been accepted as tragedy. The superficial observer of the American version of the negro would in all probability say that the average negro was a born comedian. He has apparently plenty of humor, and as a rule he owns that light-hearted absence of responsibility which is supposed to be essential to the Bohemian.

Even up here in our colder climate the majority of people find something peculiarly funny in the appearance, actions and sayings of such familiar specimens of colored skin as as the barber, bootblack and the kalsomineer. To the Northern traveller the negro of the South is a source of never-ending amusement. His quaint seriousness and his unconscious humor fill the receptive Northener with admiration and wonder. "What a born comedian that nigger is," we have often heard said of some Louisiana darkey whose seeming eccentricities kept the office of the hotel in a roar or provoked merriment in the corridors and dining-rooms. And funny enough in all conscience that particular nigger was. His voice was a joke in itself, while the utter inappropriateness of his gestures was better than any circus that ever visited that region. When the "coon" found it necessary to expostulate with guests, who would in their hilarious moments pelt him with boots and umbrellas, his serious indignation not only provoked shouts of laughter at the moment, but furnished food for mirth during the silent watches of the night and even extended itself throughout the greater part of next day.

When, however, the man of color, seeing his success as an unintentional humorist, essayed the role of a funny man, then came the revulsion. The Northener, whether "drummer" or newspaper correspondent, surveyed the "coon's" efforts with a ghastly glare and plainly perceived the difference between art and nature. The negro, full of admiration and secret envy of his white coevals, imitates them to the best of his powers, and thereby realizes a certain success; but left to his own resources and drawing his inspiration from himself and his kindred, he proves himself to be as devoid of real humor as a cow or an elephant.

The negro's few appearances in the regular drama have all testified to this peculiar absence of real humor. Ever so many years before the advent of Jack Haverly and his "colored comedians" real darkies were tried not only as minstrels but comic actors, and their failure was phenomenal. The negro lacks the imitative faculty. When he acts himself he is funny, but when he tries to imitate somebody else (and this is invariably the white man), he is grotesque without in the least degree being diverting. Now and again, however, he aspires to serious roles, and having a naturally passionate nature he roughly presents something of the form of tragedy. He has been known to portray the passion of jealousy with power and effect, and even in the heroics of the drama he has not been without a measure of success.

The only man of color who attained celebrity, if not eminence, on the stage, was Ira Aldridge, who fifteen years ago was seriously accepted as a tragedian. In England and the continent of Europe his performances were soberly received and thoughtfully criticised. His Othello was pronounced to be a performance of power, and Macbeth, his only other Shakespearean role, was not without its genuine and intelligent admirers. Those who saw him in the Moor of Venice admit the force of his acting, and, strange to say, gave him credit for the restraint which he imposed upon himself in the third and fourth acts; but the best of them admit that the subtlety of the part was beyond him, and that while he could convey the effects of passion and jealousy, he was quite unable to delineate their origin and growth. Ira Aldridge's Macbeth, while open to all the animadversions which his Othello provoked, has none of its redeeming features. It had not even the merit of being funny, and though a black Macbeth in a company of fair skinned Saxons was ludicrous for a moment, the tragedy was too soberly pursued to make merriment the compensation for attention. In his later years Aldridge made a bold innovation and, believing that he was as much justified in painting his face white for Macbeth as English or American actors were in darkening their skins for Othello, he actually appeared in London as Macbeth with his dusky epidermis coated first with bismuth and afterward toned up, if we may use the term, with carmine and burnt umber, to depict not only Macbeth's nationality, but the effect of his vigorous and open-air life. If Mr. Aldridge, like his African brethren, had not been given over much to perspiration, this new version of Macbeth might have passed muster, but we all know that any adequate representation of the Thane of Glamis and Cawdor demands much physical exertion, and long before the fifth act was reached Mr. Aldridge's complexion looked like what the stars and stripes might be had an artist endeavored to paint our national emblem on a background of black velvet and had his colors washed off by a rain storm. Like any other tragedian, the colored artist found it necessary to pass his hands across his face, and thus to interfere with the arrangement of the pigments which had transformed him from an African to a Celt. The result was hardly amusing, as the ghastly appearance the well-meaning actor presented provoked pity in some breasts, horror in others, yet hardly terrified even "the groundlings" to laugh.

Ira Aldridge was originally a Philadelphia barber, and when some twelve years ago it was announced that he was to appear in this city no little excitement was aroused. The burning question turned upon the nature of the support he was likely to receive, not from the public but from the profession. The idea of acting with a "nigger" was repugnant to every American player, and the late supposition that an American actress would appear with a "nigger" and suffer his embraces and caresses, which he bestowed even more lavishly as Othello than Salvini does upon Desdemona, seemed beyond the limits of comprehension. Happily perhaps for himself and the American stage, Aldridge died abroad just before the date of his invasion of his native country. Perhaps the habitues of Wallack's Theatre, most of whom, we know, are fervent admirers of Madame Ponisi, whose mannerisms are those of a duchess, and who is almost the last exponent of *l'ancient régime* of the stage, will be surprised to know that long years ago she acted with Aldridge and played Desdemona to his Othello without the slightest compunction of conscience or repugnance of sensibility. But then this was in the dark ages and in the dark climes of Europe, where a "gentleman of color" was popularly believed to be a typical and representative American.

Edwin Forrest, in his genial moments, was fond of telling, for the benefit of the ladies of any company supporting him, a little story about some negro actors in Charleston. During an engagement there he found his chin and cheeks at the mercy of a colored barber of decided Thespian proclivities. The barber asked many questions of the great tragedian, and while removing the stubble from his chin told Mr. Forrest of the great difficulties he had in forming a colored theatrical company in Charleston. "But, of all de circumwentions we has to conjure, Mista Forrest, de worst is wid de ladies. We can't get no colored lady to play Ophely or Desdemony."

"How is that?" inquired Mr. Forrest.

"Well, sah, you see, de colo ed ladies tinks de stage so berry degradin'."

The colored genius of the American stage was undoubtedly "Jim Collier," of Richmond, Va. He was no relation to the popular manager of the Union Square Theatre, but he had once been his "basket boy," and somehow got to be called after him. To get "Jim Collier" to give a taste of his quality, it was necessary to furnish him with an audience who had complete control over their risible faculties. The slightest sign of hilarity while "Jim" gave his version of Richard III. or Hamlet was fatal, and the actor would retire in the deepest possible disgust. But, give him a sober audience, and he would take the stage of the Richmond Theatre, and single-handed present Richard III. in magnificent fashion. His greatest effects were generally in the scene in which he murders King Henry. Entering with magnificent pomp he would address an imaginary King Henry thus:

"What, my Sliege, at your prayr-book so arly in de morning?" And then turning to an invisible Lieutenant of the Tower, would, waving his arms, say: "Friend, lieb us; your Massa and I would hab a little argyment."

If "Jim Collier's" audience ever preserved their countenances beyond this scene, they were the participants of some of the funniest acting ever seen on the American stage. But they rarely did, and the first laugh sent Jim off the stage in high dudgeon. But had he been able to complete a performance, and give it with the same unconscious humor in Northern cities, his fortune, or rather that of his manager, would have been assured.

"Jim Collier's" Hamlet was nearly as diverting as his Richard III., and to hear him deliver the "To be or not to be" soliloquy in his own vernacular, was a thing to be remembered. His scenes with the Ghost were the embodiment of terror, and his promise to visit Horatio and Marcellus on "de flattorm 'tween eleven and twel," reached a tragic depth such as no white-skinned actor has yet attained. "Jim" had a hazy idea about monastic institutions, and never, that we know of, got in Hamlet beyond the scene with Ophelia when he peremptorily ordered her to get herself to a "monkery and be a nun." His audience gave way at this moment, and the spirit of tragedy passing out from "Jim," he left the stage and returned with mortification to the business of basket carrying.

It will be thus easily seen that the comedy side, at least, of the American stage need fear little from our colored brethren. Even variety theatres and minstrel shows may pass their time in quietness of spirit. The "coon," as they irreverently call him, will not, in this country at least, offer him any determined opposition. The absence of humor is the one thing American audiences will never forgive in these comedians, and this is the main characteristic of all efforts hitherto made by negroes in their few and modest assaults on the American stage.

Sure to Come in its Turn.

We have many evidences that the Theatre is the growth of an advanced civilization. The latest which has fallen under our observation is the comment of a citizen of a half-year-old Western town. "Why," said this ready-reckoner, "it's only six months old yet, and it's got two hotels, forty-eight beer saloons, twenty-seven gamblin' places, four drug stores, to say nuthin' of grocery and clothin' stores and the best half-mile track west of the Missouri." "Any churches?" "Any what?" "Churches." "You mean them long buildin's with a pint stickin' up in the air?" "Yes." "No, we hain't got any of them. That was some talk about buildin' one, but we finally allowed it would look too dudish."

There appears to have been no room there for a theatre, its appearance being so far off in the future that it was not thought worthy of mention. While several of the hereditaments of the town might be continued even in a more cultured state, others might be eliminated or considerably moderated by the two institutions. It is significant of the natural alliance and partnership of the Church and the Theatre that they are accepted as awaiting an improved taste and opinion in the community.

We do not hesitate to assert that we look upon the Theatre as one of the principal factors in the progress of the world and its restoration to a sane and healthful condition. Mainly we may claim this in virtue of the catholic character of the drama, which embraces all natures, every variety of character and the support of every creed which takes a part in the progress of civilization. It is in this universality of appeal that its great power lies, and which is sure to bring it forward in every community, especially in these United States, which has graduated away from the lower level of character and emotion.

The Gay Capital.

PARIS, July 25, 1884.

The commencement at the Conservatoire will be held on July 25, inst., and the result of the verdict of the jury appointed to examine the students and award the prizes is looked forward to with much interest, as the winners of the first prizes can always command an engagement in any of the best theatres. It is said that the students this year are far superior than those of previous years, and possess marked originality and much merit. The names of some of the party will undoubtedly be found at some future day high on the dramatic roll of fame, and, as it may be interesting to you to see what are considered good French plays by the highest authorities, I send you the list of the students and the plays in which they make their début.

M. Gravolzt, in Le Menteur; M. Laugier, in L'Ecole des Femmes; M. Gauthier, in L'Epreuve; M. Petit, in Les Caprices de Marianne; M. Plan, in Ruy Blas; M. Freymeaux, in Le Fils Naurel; M. Marquet, in La Cigue; M. Vandenhethovan, not yet decided; M. Duard, in L'Médecin Malgré Lui; M. Chantard, in Les Fourberies de Scapin; M. Second, in Hamlet; M. Guibout, in Le Roi s'Amuse; M. Esparbès, in Iphigenie; M. Marquet, in Œdipe-Roi; Mlle. Lhéritier, in Le Misanthrope; Mlle. du Mesnil, in Psyché; Mlle. de Choudens, in Les Folies Amoureuses; Mlle. Laine, in Duc Job; Mlle. Druan, in Philiberte and Les Burgraves; Mlle. Davin, in Le Barbier de Séville; Mlle. Suzanne, in Amphitryon; Mlle. Leture, in Les Deux Frères; Mlle. Brandus, in Les Caprices de Marianne; Mlle. Descliaux, in On ne badine pas avec l'Amour; Mlle. Tellier, in Le Duc Job.

It is very seldom that an actor who has not studied at the Conservatoire ever achieves a high rank in the profession. There is no such funny business as a barn stormer or a retired bartender coming out as "the greatest living tragedian" in this country. Here those who are destined for the stage are brought up from childhood with that object in view, and educated for that purpose by masters who understand dramatic art. When they once obtain an engagement at a theatre they stick and become a part and parcel of it, almost as much as is the scenery and furniture. Managers may go and come, but the company has been selected with so much care originally that the changes in it are few and far between. The actors who fail to reach the high standard required by the Parisian public are buried in the obscurity of the Provinces, where they usually drag out a precarious existence on salaries which are so low that they would consider one of your fifty-dollar actors who poses in all his pristine loveliness on the Rialto for the benefit of the ladies, a millionaire. Few ever again come to the surface of the theatrical water in the city, as the vast majority go down unhonored and unsung. Edwin Forrest formerly dreamed of organizing a "conservatory" in America, and many another has also had vague and undefined ideas of the same subject. Nilsson threatens to organize a little one of her own in which music alone will be taught, and last Winter some efforts were made to start a "Lyceum Theatre," which would in effect cover the same ground as this great school; but all these good intentions appear to have gone to Hades as material for pavements. However, the day is not far distant when you will have such an institution in New York, as its advantages are so manifest that they cannot be overlooked, and our young ideas must have some one to teach them how to "spout."

The happy combination of heat and cholera has had a very distressing effect upon the few theatres remaining open, and after a week the Porte St. Martin will be the only one left which gives a performance worth noticing.

The Cluny will reopen August 29 with their great farcical comedy, Trois Femme pour une Mari, which they played so successfully from the 20th of October until the close of their season on the 15th of June. The company is now making a tour of the Provinces, and is meeting with a very gratifying financial reception in every quarter. This play will be seen in your city during the coming season, as the American rights have been secured by Lunn and Co., and they have adapted it under the title of Three Wives, or, Nice and Warm.

Poor Théo, like her sister artist, Judic, now mourns the loss of her husband, Théophile Vachier, who has just died at Nogent-sur-Marne. He was only thirty-eight years of age, and had been ill for some time past. You will probably remember that, in a previous letter, your correspondent gave a short biography of Théo, and of course mentioned the husband. He was the chief cutter in a large clothing house on the Boulevard when he met Louise Perrolo, who, with her mother, kept an open-air café concert in the Champs Elysées, and married her. They have lived very happily together, and Théo is left with two orphans. The deaths of the husbands of these two women form links in a queer chain of coincidences. Théo and Judic are the prime donne of the opera bouffe stage, each has two children, both are under contract to go to America, and now both are widows. This latter fact will not injure their drawing capacity in the United States, but it might be just as well that you should give the boys the advice that the late lamented Mr. Weller bestowed on Sammy—"beware of the widders," for it is a difficult matter to find two other such attractive and fascinating persons as these bereaved women.

Judic is off for a tour in Sweden and Denmark, and is not expected to open here this Fall, as she has engaged to go to Spain and Italy under the management of M. Scheramm as soon as her present engagement expires. She is guaranteed 275 performances for a three months' trip, and in addition is to have an interest in the receipts after they reach a certain sum. She has already had some francs of an advance paid to her. She will return to Paris in January, and probably play a season of three months, coming out in a new play now in course of preparation by three master-writers, Meilhac, Millaud and Hervé. Then next Summer she will "take in" America and our greenbacks, which, by the way, are not despised by foreign artists, as they change into francs very nicely.

Clement Scott, who is the well-known dramatic critic of the London *Telegraph*, has almost completed arrangements with the Society of Dramatic Authors to come to Paris and start a "shop," for the purpose of translating and adapting French plays for the English stage; but he has backed out and has concluded to stick to the *Telegraph*.

Auguste Coedès has paid Nature's last great debt, and will, let us hope, form one of the angelic choir. The Bouffes has accepted his La Belle Bourbonnaise, and will produce it next season in the best manner possible. Mlle. Chevrier, formerly of the Opéra Comique, and Mlle. Lardinois, who recently achieved such success as Lucinette in Le Droit du Seigneur, at the Gaité, have already been engaged.

This city is now exempt from those petty theatrical jealousies which go to make the life of an actor or actress miserable and in certain companies almost unbearable. It is surprising how much unpleasantness even one person who is inclined to be disagreeable can make in the existence of others who are, by stern necessity, brought into daily contact with him. There is much more that could be said upon this subject, and, in fact, some method should be devised for getting rid of "professional kickers;" but nothing can be done so long as managers engage and associates forgive. The foregoing has been brought out by the fact that Mlle. Duvivier, of the Italiens, has announced her intention of turning her back upon that establishment and of accepting an engagement at the Apollo Theatre in Rome. The reason she gives for the step is that she has experienced such difficulty in making her way to the front, at the Opera, that she is at last compelled to give up in sheer disgust and retire from the contest.

The Committee of the Français are always busy and are constantly hearing new plays read; but it is not often that one is presented by an author of such high reputation as M. Pailleron, who made himself immortal by Le Monde où l'on S'Ennuie. However, it is announced that M. Pailleron has completed a new comedy that is superior to anything ever presented by him, and that he will read it to the committee sometime during the ensuing month. This is an event looked forward to with much interest, and bets of ten to one are freely made that the play will be accepted.

It is announced that the Château d'Eau will shortly open, with popular opera at popular prices, under the management of M. Delagarde, who has an extended reputation as a reliable country manager. He has a touch of the Parisian fever, and will never rest contented until he has burned his fingers with handling fire in the shape of one of our city theatres in summer-time. The piece chosen is a new comic opera entitled La Petite Fée, by Ganet and Brus. It is sincerely hoped that the venture may prove a success, as a hit just now would not only prove the making of him, but it would be a Godsend to actors and newspaper correspondents. This theatre is away up near the head of the Boulevard and in a locality where the residents seldom even think of visiting the city.

Charles Monselet, who is well-known as one of the brightest writers in France, has completed the libretto of a three-act comic opera, which he calls Le Diable Hoiteux. Lecocq has agreed to write the score for it, and this will assure its prompt acceptance at the Nouveautés. In fact almost any theatre in the city would be glad to have the opportunity of accepting it.

The Ambigu is undergoing alterations and repairs, as the manager, Mr. Kochard, intends to do away with the good old-fashioned pit, and in the future have only what we would call "orchestra chairs" on the ground floor. This is another wrong perpetrated upon the street arab, and it would not be surprising if they should "give him the shake" altogether out of sheer revenge.

The Flamboyante, which will be presented next season in America by Messrs. Morton and Bell, has proven one of the great Parisian successes of the year, as was prophesied by your correspondent at the date of its first presentation. The original company is about taking it on the road here for a short Summer season in the Provinces, and will go as far as Switzerland. The comedy is one of the brightest of the season, only being excelled by Trois Femmes pour un Mari.

It is announced from London that Frank Burnand, of the Alhambra, having concluded that Lillian Russell, who was originally engaged for the title rôle in Black-Eyed Susan, might not prove all that was expected of her in the forthcoming spectacular ballet-burlesque, has engaged Lizzie Mulholland for the leading character.

Adolph Sonnenthal, of the Vienna Burg-Theatre, has entered into an engagement for a starring tour in New York from March 1 to April 15, 1885, at 3,000 florins a night (florin is about forty-two cents).

The rehearsals of Parsifal at Bayreuth, under the direction of Fritz Brandt, have begun. Count Gravina, the son-in-law of the late Richard Wagner, with his family, will attend the first performance.

Echoes from the Boulevard.

The best coquette among women always knows when a man is in love with her long before he knows it himself.

Scene in school:

"Take one penny from one penny, and how many remains?"

"Don-no."

"Look here, then; suppose you had a penny and you lose it, what remains?"

"Please, sir, a hole."

At the Cafe Riche:

Mlle. Grednette is taking her absinthe with a friend, when she sees two young ladies all powdered and perfumed at another table.

"Poor little things, so young and already embalmed!"

MYRTIS.

Some Trials of the Critic.

The critic—whether he applies his thought to the drama, to literature, or to the fine arts—is undoubtedly a useful person; that is to say, he is useful if he knows what he wants to say, if he has ideas and can express them intelligently, if he is honest. Yet the critic is, inevitably, a tediously badgered person. No one absolutely likes him. He discusses things without, usually, trying to do the things himself. That is why he disgusts those who really do the things. He is a sharpshooter, not a soldier in the field; a reporter, not an actor. The critic is apt to feel this, after he has gone through a certain amount of experience. He begins jubilantly. He ends morosely. It does not take him long to learn that to criticise people and their work is not to make them love you. In fact, he is lucky if they do not hate him. He may finally come to the conclusion that his position is a detestable one. To gabble eternally about others is not a pleasant business, whether the gabbling is professional or merely *entre nous*.

Yet, as I have said, the critic is useful. He is almost essentially needful; for, in a more or less effective way, he provides men and women with information and opinions which they might not be able to evolve from their own brains. And, on the whole, the average critic appears to accept his mission cheerfully. The hard knocks that he gets do not unbalance him. He gives hard knocks in return. And so the interminable battle between the critic and the criticised goes on.

I suppose that every man who writes criticism for the newspapers says to himself devoutly once in a while, "Good Lord, deliver us!" He is convinced that he could do better work than that which he is forced to describe, to analyze and to measure. Have you met the dramatic critic who could not, in his own judgment, compose a brilliant and successful play?

The dramatic critic has an especially sad lot. Actors regard him with mixed fear and contempt. They care nothing for his theories of art, his fine discriminations, his literary feelings. To them he is simply an obnoxious quill-driver. He has the audacity to assert, occasionally, that they are not as good actors as they might be. The public, however, has, I have found, a rather dull appreciation of the critic's duties and responsibilities. In New York, above all, and in most American cities, people lack time to think with the critic. They are tolerably convinced, moreover, that he cannot be an honest and unprejudiced man. They have heard vaguely at intervals that certain critics were known to be venal. Therefore, in their *à priori* way of reasoning, the whole profession of critical writers should be clapped into Sing-Sing. The managers of theatres are like the actors—they regard the critic as their natural enemy. If they could, they would get rid of him altogether; nevertheless, they do not hesitate to frown upon him when he shows his teeth, and they have tact enough to flatter him—in his presence.

It is hardly necessary to add that the average dramatic critic has his little spats and troubles in his own home. Newspapers have a singular fondness for their well-being. "Art go hang!" is their mental reservation. It is well enough to seem to admire art, but not at the expense of a business investment.

There is more encouragement for the critic in a city like Paris, where there is often a sympathetic understanding between the critic, the actor and the newspaper. Men like Francisque Sarcey, Auguste Vitu, and the like, have an extraordinary influence, which reaches far beyond their newspapers. Famous authors and poets, like Theodore de Banville, François Coppée, Emile Zola, Theophile Gautier and Alphonse Daudet, have also been dramatic critics, because it was worth their while to write seriously and finely about the stage.

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The petty trials that beset the dramatic critic attached to any important daily newspaper in, say, New York, are frequently annoying, though nearly always amusing. The popular humorists of the day expend their wit freely on various conventional and absurd characters—like the "lightning rod man," the "Spring poet" and the "book canvasser." The dramatic critic is obliged to deal with equally striking characters; for example, the professional deadhead, the virtuous and ambitious amateur, the great American dramatist, the irrepressible elocutionist, and the ubiquitous, brilliant and daring press-agent.

The deadhead is an old offender. He cannot be suppressed. Snubs of the most pronounced kind fail to pierce his dull sense. He is not always a bad fellow, nor a stupid, mean fellow. He has simply been bred to the belief that he was born with a free pass in his hand, and that he would commit a vulgar sin if he paid his way into a theatre. He is thoroughly *désinvolte*. He meets you, for instance, on the street. "Ah!" he exclaims, brightly, "you are just the man I wanted to see. Can you let me have three seats for Wallack's to-night? or"—after quick reflection—"the Union Square would do." You remark, perhaps, that you are unable to provide him with tickets. A melancholy gloom creeps over his face. "No!" he ejaculates, with stifled astonishment, mingled with harsh resentment; "I thought your pockets were filled with tickets. Didn't suppose you could get rid of them. Well, no matter. Excuse me—good morning." And he departs with an air of injured majesty. I met, not long ago, a particularly entertaining deadhead.

"Old fellow," he said, "how are you?"

"Very well," I replied.

"Perhaps you haven't had your morning cocktail," he intimated, agreeably.

"Yes, I have had it, thank you."

"In that case, I want to ask a favor."

"Ask it, by all means."

"You see, I want to go to the Casino to-morrow night. I want to take a young lady with me." A nudge awakens me to the fact that the "young lady" must be an interesting person. "Can't you let me have two seats? And, by the way, you might give me another seat for Saturday afternoon. My wife might want to go there."

That is a fair specimen of the lot. But all the deadheads, and even the worst of them, are not men. Women have an abnormal weakness for free passes.

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The virtuous amateur is, of course, a charming creature. She is usually young, fairly intelligent, and rather pretty. She has a wild longing to emulate Charlotte Cushman. The divine afflatus, she is convinced, is in her soul. Whether or not she has a soul is something on which she has not, probably, speculated. But we must respect her sincerity and pity her. She does not visit the "man of influence" personally; not, at any rate, the first time. She appears by proxy, the proxy being a mother, a father, an uncle, or an aunt. A venerable gentleman called on me one day.

"Are you the dramatic critic?" he inquired.

"Yes," I replied modestly, and with stifled emotion, "I am."

"Now," he went on with some hesitation, "I want you to help to me. I have a niece. Ah, sir, she is a genius. I am sure there is not another girl like her. She'll make her mark on the stage, be sure of that. But, you see, she doesn't know any one here, and I'm afraid she'll have a good deal of trouble in getting the manager to listen to her. She recites wonderfully. We folks in Quodunk know what she's worth, though you may not. You ought to have her read the 'Charge of the Light Brigade.' It's great, great, sir. Now, don't you think she could get a position in some theatre here? She's bound to be an actress, sir. Now, can't you please help her?"

The old man was pathetically in earnest, and I was anxious to soothe him. "Certainly," I said, "I will do all I can for your niece. Has she ever acted?"

"No—o," with slight hesitation.

"Has she seen much acting?"

"Yes, some. But she is a genius, you know. And she is so good!"

The old gentleman laid stress, during the rest of the conversation, on the goodness of the girl. It was quite evident that he confounded talent with virtue. I might have told him that genius and talent are frequently associated with corrupt natures. But that would have been needless cruelty. So I merely promised to do my best for him, and spoke not long afterward to a manager about the Quodunk heroine. The girl came to New York, was tried, and was found to be what most girls of the sort are—a pretty, innocent thing, who would have found nothing higher on the stage than sorrow and perhaps debauchery.

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The great American Dramatist is so entirely absorbed in himself, so entirely satisfied with himself, that it is waste of energy to argue with him. One of them rushes into a newspaper office ferociously. He is indignantly voluble. I shall not attempt to repeat his words, thrown with shocking violence at the head of some critic who has ventured to say that the great American Dramatist's new drama is weak and ridiculous. Why should not the critic say this, if it is the truth? "Why, so?" cries our friend, the dramatist; "because I wrote the play." He sits down doggedly, and, with the help of a redundant vocabulary, attempts to convince the critic that the particular play in question possesses transcendent merits. He shows why these merits must be transcendent, and why the critic must be a hog or a fool. And then, after having exhausted himself, he observes with wise tolerance: "Now, my dear Mr. Jenks, you see, don't you, that you were wrong? Be kind enough to do your utmost for me. Give me a notice next Sunday, won't you?" And then he disappears, like Harlequin, through an open trap.

The American dramatist is a great being. His vitality is irresistible. He can write a brilliant act and crush a brilliant critic within six hours. Let us give him a notice, by all means.

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The elocutionist, when he is a man, is more than likely not offensive. He depends little on the newspapers, though he is glad enough to find himself praised by the newspapers. But he is passably independent. He has a *clientèle* which supports him generously. When, however, the elocutionist is a woman, there is a transformation. The woman elocutionist is as bad as the pretty and incompetent amateur. She is full of her own majestic importance. Her knowledge goes considerably beyond the knowledge of anyone else. She is necessarily young. She is sure, I mean, that she is young. Her ability is so much greater—she informs us—than the ability of other readers and reciters, that to compare her with Mr. Smith or Mr. Jones, two very successful and brilliant elocutionists, would be a vast impertinence. She is even more voluble than the great American Dramatist. That is the rule. When she is not voluble, she is exquisitely persuasive. The voluble one begins: "Ah, my dear Mr. Jenks, I am so glad to meet you. I have admired your writing so long, and I am so anxious to have your opinion upon my work. I want to tell you that my work is finer and deeper than anyone else's. You will say that when you hear me. You will come, of course, next Monday night. Here are three or four programmes and a dozen tickets. Please write something about me. I shall be so grateful. If you haven't heard me before, you will be pleased, I know. I do Shakespeare, Milton, Coleridge and Tennyson. I like great men. I understand them." And in this manner she rattles on for a half-hour, until her poor listener, who does not want to be discourteous, feels constrained to lead her gently and almost intangibly, as it were, toward the door. The persuasive elocutionist, who employs few words and an enormous number of smiles, is, some will assert, still more dangerous. She slides, rather than walks. She flops voluptuously into a seat, fixes the critic with her deep, melancholy eyes, and, with a voice of sweet solemnity, asks him whether he can't be at her next entertainment. He is unable to answer no, and she, with a feminine agility that seems out of harmony with her richly luxurious nature, sees her point and makes the most of it. "Thank you," she murmurs languidly. "You do not know how much I appreciate your kindness. I shall expect you, then? Don't disappoint me, will you? I have such need of your sympathy and help. Good-bye, Mr. Jenks. I will tell my manager to send you tickets. How many do you want? Only two? Oh! let me send you a dozen, at least. You can give them to your friends. I am going to read 'Thanatopsis.' Mr. Bryant used to say that no one could read 'Thanatopsis' as I do. Well, good-bye."

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The press-agent is an exceedingly astute and ambitious person. One of his weaknesses is a peculiar taste for startling visiting or business cards. Occasionally his cards are clipped at the corners; occasionally they bear the elaborate signatures of the owners; and again they seem to be small sign-boards. The press-agent seldom makes use of the engraver. His name is nearly always printed, and his card is just a trifle vulgar. But the press-agent is interesting. He is so beautifully imaginative, so frankly fearless of consequences. Here is a typical conversation between one of them and an humble newspaper writer:

"Good afternoon, Mr. Jenks. Delighted to meet you again. Are you feeling pretty well? Yes? So glad. It is a long time since we had a little talk. I'm going to manage Mme. Putchowsky this season. She is a great actress. Greater than Modjeska or Bernhardt. Have you seen her?"

"Oh, yes," with a sly and cynical smile. "I saw her as Camille."

"A splendid performance, eh?"

"I suppose so, if you say so."

"Oh, now; you don't mean that, do you? She's a big woman, and she will be immensely successful."

"I hope she will be."

"I'm pleased to have you say that. I can rely on you, of course?"

"Of course."

"A few remarks now and then, calling attention to her genius, and so forth. That's a good fellow. By-bye. I'd like to stay longer, but I've got to see the boys. Ah! I almost forgot something. Here's a notice that ought to go in immediately. Good-bye."

He goes, leaving in the critic's hands the following notice: "Mme. Putchowsky is unquestionably the coming actress. She is equal to Bernhardt and Modjeska together. Her dresses and her diamonds are of incomparable beauty. Worth made the dresses, and one of Mme. Putchowsky's diamond crowns was given to her by her enthusiastic admirer, the Prince Alexis of Russia. It is even said that the Prince Alexis was at one time dangerously infatuated with the beautiful Polish actress, and that the Czar was obliged to separate them in order that a scandal might be avoided. This is merely an *on dit*, for which we do not vouch. At any rate, the generous and artistic American public will be eager to see the famous Putchowsky, and her dresses will certainly be admired with enthusiasm."

The trouble with Putchowsky was, that while she had dresses, she had nothing else. And so she and her enterprising press-agent are now disconsolate.

GEORGE EDGAR MONTGOMERY.

Mr. Watkins' Recent Purchase.

On Friday last Charles Watkins, Ada Gray's husband, purchased from Miles and Barton a one-third interest in their company now playing Orpheus and Eurydice in the far West. He will devote all his time to its management, Edward Bloom looking after Miles and Barton's interests after he has set Bluebeard a-going on the road.

Many changes have been made in Orpheus since it left New York. Augusta Somerville, George Boniface, Jr., Pauline Hall, Genée Holtzmeyer and others having left the cast. Chorus people have been given the vacancies, except in the case of Styx, which part has been cut out. Vanoni, Augusta Roche, Harry Pepper, Ida Mulle and James Grant are the only principals who will retain their present roles.

Professional Doings.

—Mervie Houck has signed with Catherine Lewis.

—Bolossy Kiraly is away on a yachting cruise.

—Viola Randall will go with C. B. Bishop this season.

—Catherine Lewis is at New Rochelle with her children.

—Augustus Bruno will play Jabez Green in Storm-Beaten.

—May Waldron is under engagement to Augustin Daly.

—Joseph Reynolds has signed with Tillotson and Williams.

—Carver B. Cline will manage No. 3 Bunch of Keys company.

—W. J. Fielding will remain a third season with John Stetson.

—Alfred Klein will remain under the McCaull management.

—Arthur Rehan's 7-20-8 company opens at Yonkers on Sept. 1.

—Bertha Welby opens her season at Reading, Pa., on Sept. 6.

—Maritana will follow Fra Diavolo at the Bijou Opera House.

—James G. Peakes will not remain with the Hess Opera company.

—A new play is to be written by Charles Hoyt for C. B. Bishop.

—Sam T. Jack will manage an Adamless Eden for M. B. Leavitt.

—L. J. Tulloch will be in advance of the Power of Money company.

—Fra Diavolo will positively be produced at the Bijou on Monday next.

—Manager Bloch, of Macon, Georgia, arrived in town on Saturday.

—Manager W. E. English, of Indianapolis, is registered at the Morton.

—A new play by Albert Milland will be in Judic's American repertoire.

—Hattie Anderson and Frederick Frear go with No. 3 Bunch of Keys.

—W. L. Gleason and wife go with E. Zimmerman's Burletta company.

—John Brahm returns to the Boston Bijou Theatre as musical conductor.

—David Hayman is at Sheepshead Bay with his brother, Harry Mann.

—The leading lady of The Shadows of a Great City will be Julia Stewart.

—Walter Lamb goes in advance of the Rice-Mackay rejuvenated Surprise Party.

—Ella Mayer will be a member of one of the Boston Theatre travelling companies.

—H. A. Cripps has been appointed stage manager of the McCaull Opera company.

—Charles Bathe and family are in the Catskills. He will play Ambigu in D. A. M.

—Frederick Cody has been appointed advertising agent of the Bijou Opera House.

—Sallie Cohen, of the Bijou Opera House company, is visiting friends in Cincinnati.

—Alice Townsend and Clara Willoughby have been engaged for An Adamless Eden.

—D. P. Steele has been offered an engagement in one of the May Blossom companies.

—W. D. Turner has become advance agent for Gus Williams, replacing George W. June.

—George Vandenhoff, Jr., and his mother have gone to the Catskill Mountains for rest.

—Among the arrivals from England on Monday were Dr. Mallory and Bessie Sansom.

—Several of the Kiralfys' old artists and employés have been secured by Poole and Gilmore.

—Edward H. Sothern is engaged upon a new play. He says it will be an extravagant satire.

—Among many offers Charles L. Harris accepted that of J. K. Tillotson to play in Quevna.

—The Bella Moore Mountain Pink combination will begin rehearsals in Cincinnati on Monday.

—John Nash and his family are summering at New Rochelle. He goes with Duff's Opera company.

—Florence Bell, who was with Tony Pastor for two seasons, has joined the Casino company.

—Mrs. Bolossy Kiraly is an accomplished artist with the brush, and is also something of a litterateur.

—Tompkins and Hill have engaged nine prominent European dancers for the new spectacle, Zanita.

—A. M. Palmer has secured The Private Secretary, a London success, paying $1,500 and a royalty.

—A special road company will set out on Oct. 1 with Called Back. There will be two companies.

—Yesterday it was arranged to open the Hazel Kirke season at the Park Theatre, Boston, on Sept. 22.

—C. E. Blanchett has engaged the Catherine Lewis Opera company for a number of weeks in the West.

—S. P. Coney, late with John A. Stevens, goes in advance of the Howard Athenæum Specialty company.

—Robson and Crane open at Lawrence, Mass., on Sept. 13. Oliver Doud Byron at Yonkers on Sept. 22.

—Smiley Walker, once advance agent for Fanny Davenport, has accepted a like position with Catherine Lewis.

—Fred. Miller is the author of the burletta, The Little Primrose, which Manager Zimmerman has taken in hand.

—Townsend Percy leaves for Europe on Saturday. That he goes abroad in the Frohman interests is denied by Charles of that ilk.

—Lee Harrison will be assistant treasurer of the Globe Theatre, Boston, this season.

—Jed. Bassett and sister are at their farm at Tompkins' Cove. They resume their entertainment in September.

—W. A. Mestayer has just purchased a large lot of ancient coins to add to his already valuable collection.

—W. F. Lane has signed with John Murphy, brother of Joseph, for his Kerry Gow season in the small towns.

—On Saturday Emma Abbott opened to play a Spring season of six weeks at the Bush Street Theatre, San Francisco.

—C. H. Kimball has been engaged by John Braham for the remainder of the Summer comic opera season at the Bijou.

—The Kenny Brothers have engaged George W. June as business manager, and he is now working up sympathy for Sicks.

—Catherine Lewis opens at Orange, N. J., on Sept. 15, going thence to Philadelphia, where the plays-worth of 22d to Madame Bonface.

—Manager James E. Fennessy will reopen the People's Theatre in Cincinnati, August 23, with Dunbar and West's Dixieut combination.

—Charles Parr, formerly of the Bijou Opera House, is dangerously ill at his home in Brooklyn. He is afflicted with an internal abscess.

—A dress rehearsal of Minnie Maddern's new comedy, Caprice, will be given by the full company on Saturday night at the New Park Theatre.

—Bertie Jarrett is now business manager of Rice's Adonis company. He has refused offers from Henry C. Jarrett, Kate Castleton and others.

—Frank Tannehill, Jr., has offers of engagements from Shook and Collier, the Madison Square, J. C. Duff, George S. Knight and Catherine Lewis.

—Among those engaged by John A. Mackay for the Surprise Party are H. S. Bowdoin and Emma Hanley. They were in the company last season.

—Our Colored Friend, which will open at Tony Pastor's Theatre on Monday night, has been played with success in the South and West for two years.

—The Caprice scenery is nearly completed, and everything is in readiness for Miss Maddern's appearance on Monday night at the New Park Theatre.

—Walter Standish has sold a play, The Freaks of Fortune. The victim is Eugene O. Jepson, who, to quote Mr. Standish, "will produce it at once."

—Joseph Greenfielder refused several offers that he might go with Zelda Seguin. The Seguin operatic tour being off, he has engaged with Catherine Lewis.

—A new hall is being built by some Wisconsin (Me.) gentlemen. It will be so arranged that it can be used for a skating rink as well as for ball purposes.

—The well-known comedian, Harry Beleforth, will be associated during the season with R. E. J. Miles in the management of the Cincinnati Grand Opera House.

—Charles H. Hoyt has arrived in town to arrange about the production of the Rag Baby at the Fourteenth Street. Frank Daniels and the rest of the company are here.

—The date of Ristori's opening has been changed by Brooks and Dickson from Oct. 28 to Nov. 10, when she will appear at the Chestnut Street Theatre, Philadelphia.

—There are seven openings in the city announced for August 28, viz.: People's, Grand Opera House, Fourteenth Street, New Park, Union Square, Niblo's and the Star.

—A letter from Denver, received on Monday, states that Barrett's engagement will be a red-letter. The box-office of the Tabor Opera House was besieged last week.

—Duff's Opera company opens in Philadelphia on Sept. 29. It will play in New York City for ten weeks during the season. Manager Duff is negotiating for the Standard.

—George R. Edeson, for several seasons with the Kiralfys, is engaged for Poole and Gilmore's Seven Ravens company. He made a hit lately in The Shadows of a Great City.

—On Saturday, in Pittsburg, the Bennett-Moulton Opera company closed a highly successful season of forty-four weeks. This firm will have two companies the coming season.

—John Rettig, the Cincinnati scenic artist, has contracted with Manager P. Harris, of Dime Museum fame, and will prepare the drops for the Cincinnati and Louisville Museums.

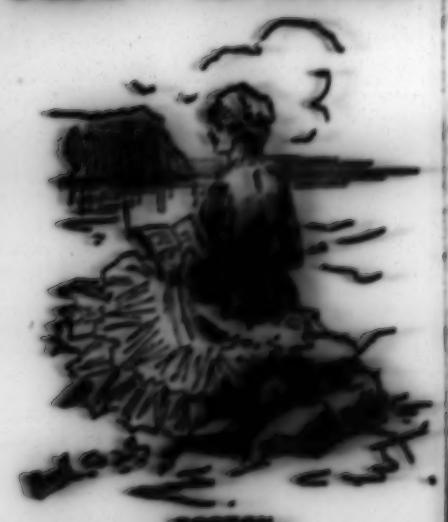
—The negotiations between Edward Clarburgh and the Frohman Brothers for the sale and transfer to the former of The Strangler of Paris have fallen through. The piece will be shelved.

—Clara Baker is gone to the Thousand Islands. She has been offered engagements by Brooks and Dickson and the Madison Square. Her last engagement was with J. K. Emmet.

—Ramsay Morris and F. L. Bixby are looking after the Frohman interests in the Lulu Hurst speculation. They remain with the Electric Girl until the beginning of the regular season.

—As at present arranged, the following will be the road companies of the Madison Square for the season: May Blossom No. 1, May Blossom No. 2, Called Back No. 1, Called Back No. 2, Young Mrs. Winthrop, Ralph and Hazel Kirke.

PROVINCIAL.



BOSTON.

I do not remember when I have seen anything upon the stage that gave me so much pain and so little pleasure as did The Two Widowers, at Oakland Garden last week. It is a play of the Confusion order, though the mixing-up which creates all the fun is caused by deliberate lying and by forging letters, vices and crimes which would place their authors under the ban of decent people at once, if not in a correctional institution. Language cannot be made too strong in denunciation of such wicked exhibits, the result of the Bad Boy business upon thoughtless people. While I am not willing to accord a single merit to the "play," which is said to be the work of Sim Mason, I confess to being more than willing to acknowledge that Mr. Mason displayed evidence of possessing some rather clever comedy talent aside from his Dutch business that ranks him as still being of the variety stage, however. With a good play, having a decent motive and action that can be tolerated, no reason why, under good management, he might not make a genuine hit. William F. Carroll's boldness, while having the flavor of the variety stage also, was matched with genuine comedy hits as well, and the two character parts were very lively. Nina Freeth, as Helen Lindsay, did some beautiful acting as the betrayed and injured wife, her power in presenting pathos being very marked, and creating a different atmosphere while she was on the stage. The rest of the cast calls for no special comment, though the poorest member was better than the play.

Pastor continues to full houses at the Boston Museum, and would run much longer if the opening of the regular season did not necessitate its withdrawal.

The week at the Park Square Gardens was lively with variety. Fox and Ward, James Hearne, Alfred Fostell, Edward Clarence, the Coles, the Belmont Brothers and others appearing.

Herndon Worrell and wife (Lizzie Burton) arrived in Boston from Washington on Friday morning, and went immediately to the lady's former home in Cambridge, remaining there till Monday, when they went to Plymouth, where they are guests of Myron W. Whitney and son. Young Whitney will return to Italy to continue his studies about the middle of the month.

The usual variety was given at the Boyleston Museum during the week.

The Aimless and An Adamless Eden did a good business at the Bijou during the week, with substantially the same co. and the same results as at Oakland. Mr. Benham is making a vigorous fight, and I think will come out ahead.

A. L. Wilbur was much pleased with the Aimless, and will add it to his repertoire, though the male part will be represented by a male voice which will give it more character and tone.

John Hoenna's violin solo in the last act of Pantine, on his return from exile in England, which was introduced for the first time last Monday night, made an instant hit. He does not descend to catchpenny airs, but I think it would not be in bad form for him to give one or two airs from the opera, which the public catch very quickly. He plays a hornpipe at the close of the solo, to which Zina Dolaro dances, and encores have been frequent during the week.

William H. Hamilton, a home who lately made a great hit as the Duke of Buckingham in Nell Gwynne, in London, has been engaged by Manager Tyler, of the Bijou Theatre, and will make his first appearance in A Sea Change, Nov. 20.

Herbert Kelcey and his wife (Caroline Hill) are at Nantasket Beach.

George Riddle took in An Adamless Eden at the Bijou on Monday evening.

The Windsor Theatre will open early in September, with a rattling variety show.

The Boylston Museum will be renovated thoroughly at the close of the Summer season.

Edward Hoalon is expected to join his brothers at Cohasset in a few days, he already being arrived from Liverpool.

Among the novelties secured last week by Manager William Harris, in a brand-new boy, which at last accounts had not been named, though he is said to "grow more like his dad every day," in which case he is expected to make matters lively.

Annie Clarke, the popular leading lady of the Boston Museum, has been varying her vacation on her Needham farm by a brief stay at Newport.

The forty-fourth regular season at the Boston Museum will begin 27th. The attraction is not settled upon yet, as far as the public is concerned; but there are rumors, very plausible, that it will be Augustin Daly's well-known comedy of Divorce.

Annie Baldwin, an English actress, will make her American debut at the Globe Theatre, 27th, in The Wages of Sin.

The Mascotte, with N. C. Goodwin, Jr., as Lorenzo, will be given at the Bijou 27th, with the Adamless Eden as its support.

Rice and Cox, with Jacques Kruger and G. A. Schiller, will replace the Adamless Eden at the Bijou this week.

J. B. Mason, Madeleine Lorette and a merry company took the levees in a yachting cruise Sunday, and late in the afternoon made their appearance at Taft's, Point Shirley. Hungry? Well, a famine was threatened for a short time, and hunters and fishermen were sent out in all directions to supply the sudden and unexpected demand.

Isaac B. Rich, of the Howard Athenæum, is at Rockport, Me., spending a few days at his old home.

Rhea and Yvonne come to Boston in January.

Owing to the fact that J. B. Mason will be obliged to be at the Union Square Theatre in New York on the week of the 13th, Pantine will have its last performance on the Boston Museum on the 11th, and the next week The Bells of Corneville, with John Howson and the rest of the Pantine co., will be given for the remainder of the Summer season. Manager Field has received offers for Pantine from managers all over the country.

ST. LOUIS.

Uhrig's Cave (Pat. Short, manager): The Queen's Lace Handkerchief has been given all the week with excellent success. It has proven a great favorite. Three Black Clothes will be revived 4th.

Some Work on the Casino is progressing rapidly. It will be opened in a few days. The Olympic opens its season, August 31, with Tony Preston. On the same date the Grand Opera House opens with Carrie Swain in her new play.

CHICAGO.

The record of the past week can be very tersely stated. The Shadows of a Great City continues to be performed at McVicker's to increased audiences, and the several parts in the play are all being acted much better than the first two weeks. The actors are touching up their characterizations, improving them as they gain confidence in the new parts and adding extra "business" as the opportunity presents itself. It will remain the attraction for one week more, giving place on the 11th to The Pavements of Paris.

Adonis is drawing very well at Hooley's, there being an increase in the attendance over last week. It is probable that the burlesque will be kept on for two weeks more. Following the Rice co., The Carleton English Opera co. will inaugurate a short season of comic opera, presenting The Merry War first.

American Style, the new comedy presented at the Grand, was not a very great success. It was an ambitious attempt to depict some of the follies of society with a dash of theatrical life, a little street life and some pathos. The story deals with the life of Hilda (Bertha Fitzhugh), who runs away from her home to go on the stage, and the trials of Gottlieb Dutter (Robert McWade), her father, in endeavoring to win her back. Other characters are Colonel Monks, a wealthy roue, John A. Lane; Herbert Fenton, a journalist, Fred. Goldthwaite; Elphalet Badgley, J. W. Burton; Billy Halpin a scrubby and bootblack, Georgie Woodthorpe; and Deborah Ann, Ilie Moore. The best work is done by McWade as the old German. Miss Forbush is pretty and acted intelligently, but made no particular impression. This week, the Acme Opera Comique co. appear in La Grand Duchess.

Julia Stewart has been engaged to play Helen Standish, the heroine of Shadows of a Great City, next season.

Miss Betsel Thorne dislocated her shoulder the last night of the Morrison co.'s engagement at St. Paul. She missed and fell, and to save her head gave a sharp twist that wrenched the shoulder. It will confine her to her room for a week or two.

Frank McKee, ahead of the Pavements of Paris, is in town.

Harry Lacy, it is said, goes as Rhea's leading man next season. Can Rhea or her manager have ever seen Harry act?

Lawrence Barrett passed through the city during the week on his way to Denver. He was interviewed by the column.

Your correspondent will take advantage of the dullness in things theatrical to indulge in a holiday, so no letter from the Garden City will appear next week. I propose to run over to the neighboring State of Michigan and have a fling at the fish in the lakes that dot Van Buren County. I hope to be back in time for my usual epistle the week following.

NEW ORLEANS.

The Beggar Student has drawn a succession of large and appreciative audiences to the Spanish Fort Opera House during the past week, and the patronage it has received has been well merited. The Misses Richmond, Porteous and Orme give really very enjoyable representations of their respective roles, though candor compels me to say that Miss Richmond does not fully reach the height of excellence as a prima donna which had been confidently expected by our public when the announcement of her engagement was made. With an evident desire to add to the strength of her role, this lady has introduced a sort of Tyrolean song, which, though applauded, does not add materially to the success or beauty of either the opera or the performance of her character.

Stuart Harold, in the title role, has made an unequivocal success. Mr. Bornemann gives a fine performance of Ollendorff. His song of "Sponge it Out" has caught on immensely. Laurent is also deserving a word of praise. The chorus is very effective and adds materially to the success of the entertainment. The Merry War is in active rehearsal.

A. H. Knoll, the able cornet soloist, has resigned his position at the Fort, and contemplates opening a music hall in Cincinnati for the Fall season.

The attaches of the Fort some time since organized a social club, and gave their initial performance July 30. It was a very successful affair.

The Chimes of Normandy has not drawn very large audiences to the West End Opera House, and is not by any means regarded as among the most successful of the performances given at this house. Mme. Dolaro seems to take very little interest in the role of Germaine, and plays it in apparently a listless, half-hearted fashion. This seems to be hardly just to the management, considering the handsome salary the lady receives, and the rather favored way in which she has been treated.

Hattie Richardson, as Serpolette, works well and conscientiously and gives a good performance. Mr. Vincent makes only a passable Gaspard. C. G. Campbell does well as the Marquis, and Alexander Bellgets safely through with Grenicheux.

A modified can-can dance is introduced in the opening of the third act by Miles. Watson and Laurent, and is fairly well done, receiving nightly an encore. La Perichole is announced for presentation, 7th, with Dolaro in the leading role.

Fred. C. Bryant, cornet soloist, made his bow at West End, July 26. His selections are made from the most attractive of the popular melodies, and are received with applause. His engagement is an acquisition to the regular orchestra of the place.

I. H. Stuart, late of the co. playing at West End, has had a severe attack of malaria, but will, it is hoped, soon be up and about again.

The vaudeville co. at Milneburg is receiving its share of patronage and gives general satisfaction.

A version of Davy Crockett is being performed to large audiences at Parenta's Pavilion by Louis Warwick, supported by the Paul comb.

It is probable that the present will be the last season of opera at West End. The management are considering the idea of substituting a large and thoroughly artistic orchestra and giving free open-air promenade concerts. This is a good idea.

Two opera companies in the Summer season here is rather overdoing things, and I believe the new idea will take.

The regular theatrical season will, I opine, begin early in September.

CLEVELAND.

Euclid Avenue (Geo. Hatte, manager): The Fun on the Bristol did a good business during its second week. The drama was mounted and cast in a manner to deserve special notice. Pook's Bad Boy will be produced by almost the same co. in a couple of weeks. The regular season at Haverly's will open Sept. 2, probably by Mme. Rhea, which is also the opening of her season.

Hallenbeck's (Charles J. Collins, manager): Evelina has stood a three weeks' run without any falling off in the attendance. Paterson will be produced during the current week, to be followed by Goodie Goodie and Baby Mascotte, the latter for the first time on any stage. The Wilbur co. close their engagement here, and subsequent attractions will be Fun on the Bristol, Minstrels and Humpty Dumpty troupes.

Items: John A. Lister, Jr., and family are now at Long Branch. He intends remaining there until the opening of the season, when he takes the management of the Pittsburg Opera House.—Florence Potter, who played the role of Louise in the Two Orphans last week, is now in New York perfecting arrangements for the season's engagements.—Annie Leverage in the city last week.—Rentoul is being advertised for 27th.—The following is an incomplete list of the Cleveland professionals and what they will do next year: Geo. Hartz, manager of Euclid Avenue; John A. Lister, manager of Academy; Joseph and William Haworth, supporting John McCullough; J. M. Sturgess, with Barrett; Charles H. Hopper, with Silver King; Abe Relanger, advance for Janauschi; John Ogden's daughters, Vivian and Clara, will be members of Clara Morris' co.; Josie Hatcher, second lady in McCaull's Opera co.; Charles Frew, with the Rag Baby; Lewis H. Hayward, with T. J. Collins; Edwin Stein, utility parts with Rhea; F. W. Jackson, disengaged; Fay Crowell will star in some dramatic co. playing the New England circuit. Pulaski's Magnolia opened July 27 in Detroit for six weeks.

CINCINNATI.

The Vine Street Opera House, under Sigmund Gabriel's management, reopened for the season 26, with a strong list of variety attractions. The programme included Annie Hindle, the well-known male impersonator; Hume and Carroll, in songs and dances; Maggie Cline, in eccentric vocalism; Harry Le Roy, the club swinger; J. M. Harris, contortionist, and Clarville and Le Haven, in a double-trapeze act. The house on opening night was, despite the heat, packed to overflowing long before the curtain was rung up, and judging from the applause, the programme was evidently regarded as an attractive one. John Foster, the stage director of last season, is still in charge, and Manager Gabriel promises to present the Gold Miner's frequenters with the best the market affords.

Mrs. N. D. Roberts, the estimable wife of John Stetson's business manager, who had been supporting here for a week or more visiting friends, departed 27th for New York city to rejoin her husband.

The benefit tendered little Frankie Jones at the Highland House, 31st, was a creditable affair and largely attended.

Harry Rainforth, the popular comedian who has for two seasons past been connected with Daly's traveling troupe, will be interested with Bob Miles in the management of the Grand Opera House during the season.

The rehearsals of the Bella Moore Mountain Pink comb. will begin in this city 12th.

The fireworks display at the Highland House, 29th, was productive of a splendid attendance.

Scenic Artist John Bettig, of this city, has arranged with Manager Harris, and will paint the drops for his Cincinnati and Louisville resorts.

Henry Kissel, who conducts a music hall modeled after the style of Schuman's, is enlarging his place and announces that he will reopen 14th.

Manager Hubert Heuck dropped down from his Summer quarters at Lancaster, O., to hold a business conference with James Fennessy during the week, and it is now officially announced that the People's Theatre and Museum will be thrown open 23d, the attraction for the occasion being Dunbar and Wren's Distrust comb. Among the season's bookings are Tony Pastor's comb., Harry Miner's Comedy Four co., Tony Denier, George Adams, Daly Brothers' Vacation comb., Pat Rooney, Wallack's Bandit King, Mattie Vickers, Hearts of Oak, Smith, Waldron, Cronin and Martin's Big Four comb., Crimes of London, Kelly, Ryan, Hall and Hart's comb., Mart Hanley's Dan's Tribulations co., Harry Watson in Wrinkles, Zozo, the Magic Queen; the Davenes and Nobody's Claim. The house has been refrescoed, newly carpeted and is decidedly an improvement on last season.

Charley Zimmerman, the good-natured occupant of the box-office at the People's, has returned from a two weeks' trip through Kentucky and Ohio.

Robert Haslan is in the city in the interest of Buffalo Bill's Wild West comb., and has arranged for the troupe's appearance at one of our baseball parks during the Fall.

The leading comedy role in The Wonderful Book will be entrusted to Robert McNair, who has been engaged by Manager Havlin.

The Louise Lester Opera co. will produce Olivette and La Fille de Madam Angot during the current week at the Highland House.

SAN FRANCISCO.

[Late 29.

The Italian opera at the California Theatre has proved a big success. The audiences are enthusiastic and fashionable. Last evening Il Trovatore was given; to-night, Aida. To-morrow evening there will be no performance, a rehearsal of Ruy Blas occupying the stage.

Last night, at the Bush Street Theatre, Leon and Cushman and their co., in A New Departure, put in an appearance to a comfortably filled dress-circle and a crowded gallery. The plot of A New Departure, if any there be, is one the dictionary—very disconnected. Leon in his specialties is clever, bright and amusing, and will surely become a favorite with the ladies. Cushman is a good performer, but boisterous. Adams and Casey are not strange to us; they are exceedingly good in their musical act, and captured the gallery. "The College Boys," song and cling, and the shadow ballet are the principal features of Thief of Dora, and are exceedingly amusing.

Orpheus and Eurydice, at the Baldwin Theatre, is in its third week. The attendance was fair last night. The music this week introduces some new airs that are acceptable. The Baldwin will close on the 11th, and reopen on the 17th, when In the Ranks will be produced.

At the Grand Opera House last week Herr Bandmann and Louise Brandet did not meet with success. The Devil's Auction, under the efficient management of Jay Rial, this week occupies the theatre. Last night a crowded house was present. On the 4th inst. The Black Crook will be produced by this co., with the addition of Frank Wright, Mrs. Tom Langrishe and J. H. Richmond in the cast.

The Standard Theatre will reopen its doors on Sept. 1 with a strong minstrel co. Charley Reed and Carroll Johnson have been engaged, and Ulric Mullaky the leader of orchestra. The other members of this organization will be named shortly.

The California Quartette's benefit on the 24th was well attended.

The Bandmann co. are playing in Oakland, as also are W. E. Sheridan and Louise Davenport.

J. N. Thayer will have a benefit at the California on the 3d.

Following is the list of attractions secured by Manager Strakhan for his New Market Theatre, Portland, Oregon: Rice Cotton and co. for the present week; Charlotte Thompson, 4th, two weeks; Fay Templeton, 18th, two weeks; Effie Ellsler (probably), about Sept. 1; Lawrence Barrett, Sept. 15, two weeks; George D. Mac, one week, commencing Oct. 29.

The Bandmanns contemplate a trip to Australia.

We are to have a circus and menagerie shortly, made happy by W. W. Cole's Mammoth Circus visits us in September.

Signor De Vivo sailed East shortly in the interest of the Italian opera co. at the California Theatre.

Ellen Cowen, with a small co., has gone to Los Angeles, where she will give a series of operatic concerts.

The following artists are soon to leave us: Alice Harrison, who goes East to fill an engagement, beginning 24th; Charlotte Tittel, a young California girl, who, by hard work and careful attention has won for herself an enviable reputation in the profession, joins the Rogers co., playing the role of Gladys; Miss Burroughs leaves this week for New York, where an engagement awaits her; George Osbourne, our good Injun, joins in the Ranks co. playing Eastward en route; Charley Schroeder returns East to resume his former position, that of manager for Nat Goodwin, and Luke Feast, a member of the variety profession, goes to join the Eccentric Four.

And now for those who are visiting us. Johnnie Williams, who left here with Haverly's Mastodons, is back to spend the Summer with us. E. D. Buckley, an old-timer, can be seen daily upon our streets with the look of contentment upon his face. Laura Don is still in town, and says she hates to leave us. Blue Emerson in his natty London suit shows his preference for France by frequent returns from his Eastern trips. J. B. Pick is in the interior looking after his mining interests. Billie Seavers, Peter Williams, Jean Clara Waters and F. W. Thompson, the latter a correspondent for one of your Eastern dramatic papers, are with us. So you see we won't be so lonely after all; we are glad to have some of our family go away for a time, for they will surely come home again better satisfied.

The Chit Chat comb. with the Cogill Brothers in lead shows in Santa Cruz on the 31st and 1st.

The Uncle Tom comb. returned to town on the 27th ult. and report their interior trip not satisfactory.

Frisco now can boast of a dime museum, which occupies the lot corner Warren and Fourth streets, recently McCool's Circus. Thomas Lord and Miss Jennie Cunningham were made happy by a minister on the 27th ult. They were both members of the Devil's Auction comb.

BALTIMORE.

The present season of Summer opera at the Academy of Music has been a success without precedent; every night before 8 o'clock the house is packed to the walls, the box-office closed, and crowds turned away from the door. Last week Donna Juanita was the bill, and scored an immediate hit. The opera is written in the happiest vein of the higher German school, and while it is brimming over with delicious melody, it has underlying it all a stratum of harmony that lifts it far above the ordinary run of comic opera. The libretto, too, is very good; the dialogue being witty and sparkling, and the situations ridiculously funny. Jeannie Winston played the title role in her usual finished way. Francesca Guthrie, the prima donna of the co., as Petrita, added another success to her already long list. Her voice, which is a strong, flexible soprano, shows excellent schooling and is thoroughly under her control. Since the beginning of the season she has been seen in quite a variety of characters, and in them all her work has been most satisfactory, evincing an artistic cleverness that was really enjoyable, and a conscientious endeavor that made her a favorite with the audiences. The Donna Olympia of Flora Beninter was a neat bit of character-acting. Percy Cooper made a pleasing Gaston. The fun was furnished liberally by Walter Allen and Arthur Bell, who as Don Pomponio and Colonel Douglass, kept the house in a constant roar. The chorus was augmented and did its work well, and the costumes were attractive and handsome. On Monday night Pinafore was revived, with Jeannie Winston as Josephine, and Percy Cooper as Ralph, and will be given on Tuesday and Wednesday nights, after which Donna Juanita will be substituted.

Next week will close the season, and Chimes of Normandy is the opera underlined. Saturday night, 16th, Harry Conway will benefit.

Henry W. Malbon, who has charge of the electric machinery used in lighting the Academy, has invented an apparatus by means of which the incandescent light can be raised or lowered to any degree of brilliancy, thereby combining all the advantages of the electric light with the effectiveness of gas.

Manager and Mrs. J. W. Albaugh will shortly appear at Hagerstown, Md., in Julius Cæsar, supported by amateurs.

John E. Owens has returned from the White Sulphur Springs, and is now at his home in Baltimore County, greatly benefited by his trip.

ARKANSAS.

HELENA.

Helena Opera House (B. R. Fitzpatrick, manager): Captain E. E. Stubbs, the champion wing-shot of the world, gave an exhibition of his skill, July 29, to a large and appreciative audience.

Items: Thomas W. Keene, Emma Abbott, Silver King co., Lights o' London and Fred. Warde drew the largest audiences of the season, standing-room being sold at some of the performances.—Manager Fitzpatrick is having several set pieces added to his already large assortment of scenery. A new reversible carpet will adorn the stage-floor. The house being new, will need no other repairs.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The Fay Templeton Opera co. achieved such a success here that they decided to prolong their engagement two more nights. They presented in an admirable manner, Mascotte Monday, and Olivette Tuesday, to good houses. The fascinating Fay captivated the susceptible hearts of the Denverites from the beginning, and I noticed several society gentlemen carrying long faces since her departure.

Academy of Music (McFadden Brothers, managers): Cate and Spader's Bohemians, in Fizz-Bang-Boom, did not meet with much of a boom last week, although they received fair patronage considering the hot weather and the very light character of the piece. Kate Foley, Frank Wills and Arthur Moulton constitute the life of the co., particularly the former, who is a pert little woman and a good actress. The rest of the co. is not above mediocrity.

Items: Although the management of Lawrence Barrett, which begins 4th, is his third appearance at the Tabor, the rush for seats when the box-office opened last Thursday was not as great as on his first appearance. He will undoubtedly do a big business, as the advance sales are very large. He opens in Venice's Love, followed by Hamlet, Richelieu, Merchant of Venice, David Garrick and Francesca da Rimini. The latter seems to be the favorite play.—Immediately after the close of the performance Tuesday night, a special train carried Fay Templeton and co. to Laramie City, Wy., where they were offered a guarantee of $500 to sing Wednesday night. From Laramie they proceeded to Salt Lake City.—The Exposition opens Sept. 1, an excellent exhibition is anticipated.—Jewell Park has become quite a popular Summer resort. The place would be still more popular if the proprietors would do something to lay the dust.—The Comique manages to keep its head above water. It will remain open all Summer.—Mr. McCourt, the popular manager of the Tabor, has postponed his Eastern trip.—Traveling managers visiting here always speak of Leadville in the highest terms.

CONNECTICUT.

MERIDEN.

Buffalo Bill gave his Wild West entertainment in the Park July 31, before a very large audience, notwithstanding a driving rain-storm.

The past was a very successful season. The attractions having the largest houses were Lights of London, the Boston Ideals, Barlow-Wilson Minstrels and the American Four variety.

The Opera House is undergoing a general renovation and will have a large addition to the scenery.

Manager Doliven is thinking of sending his Dime Pavilion entertainment South the coming Winter.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): Amusements very quiet past month. Robert G. Ingersoll came July 15 to large house. The Thespian Institute co. were to produce a Scrap of Paper 31st. This is a local amateur co. that has been playing for the past two seasons, generally giving good satisfaction. E. A. Colby, the leading man, has been very sick for the past four months. H. C. Southard leads on the occasion. The Carleton English Opera co. is billed for 6th and 7th.

Items: Manager Cayehart has been camping out for two weeks at Detroit Lake and reports a good time.—George H. Riddle, an old New Yorker, well known in dramatic circles, who had the misfortune to fall and break a limb, is out again. George is a constant reader of The Mirror.—The Grove Theatre will reopen Sept. 1 with a large troupe. Messrs. Gorin and Burton are the enterprising proprietors. John Gorin is a first-class comedian and is the author of several melodies.—The Coliseum Theatre is playing to fair business.

GEORGIA.

SAVANNAH.

Ford's Opera House: The Ford Dramatic Association, which was to have played the comedy of Home, July 31, changed the date to 7th, and has substituted The Ticket-of-Leave Man. Judging from the favor with which former entertainments have been received, a large audience will no doubt attend. This will complete the series of five performances for the Summer. About the 12th the Fords will tender a benefit to Lawrence Hanley, on the eve of his departure North. This is a deserving compliment, Mr. Hanley having creditably assisted the Fords in all their entertainments this Summer. The programme will be The Iranites. The popularity of the play, and the enthusiasm of Hanley's friends, will no doubt insure him a crowded house.

Items: The Amateur Daly Comedy Club, at its last meeting, changed its name to the Thomas W. Keene Dramatic Association. Having added several new members, it will shortly produce a new play.—George C. Strauss, chief usher of the Savannah Theatre, returned this week from a visit North, where he has been recuperating the past few weeks.

ROME.

Nevin Opera House (M. A. Nevin, manager): The following cos. have thus far been booked for the coming season: Barlow Wilson and Co.'s Minstrels, Sept. 17; Tony Denier, Oct. 11; Thatcher, Primrose and West's Minstrels, 14th; Patti Rosa, 16th; Bunch of Keys, 25th; Devil's Auction, Nov. 4; Juvenile Minstrels, 7th; Barney McAuley, 13th; Mimeo, Dec. 3; Neil Burgess, 13th, Roland Reed, 12th; John T. Raymond, January 19; W. J. Scanlan, 27th; Rhea, February 4; New York Opera co., 12th, and Miner's Silver King co., 21st.

ILLINOIS.

DECATUR.

Paul Boyton, the famous swimmer, gave an exhibition in the Sangamon River, near this city, July 21, which was witnessed by about four hundred people. All felt well repaid for attending.

Forepaugh's bill-posting brigade No. 4, managed by C. H. Gauff, was in the city 29th, 30th and 31st, rebuilding and rebilling bill boards blown down by the recent hard blow.

The attractions for the coming season far surpass in quality any ever booked for Decatur at this time. Season proper will open Saturday, Sept. 1, with Henshaw and Tenbroeck in Tactics, to be followed by The Power of Money, Joseph Jefferson, My Partner, etc.

Hines and Remington have been spending the Summer here. This is the home of Daisy Remington. Hallen and Hart have been visiting Hines and Remington. The former have now gone to Mount Clemens, Mich.

John Oaks, of Oaks Brothers, will go ahead of Henshaw and Tenbroeck.

Taking one of each class of the different attractions last season, A Bunch of Keys No. 1, Romany Rye, Margaret Mather, Thomas W. Keene, Fay Templeton, T., P. and W. Minstrels, Mrs. Langtry and Hans Kiese probably drew finest and largest audiences. Business was generally good.

The prospects for the coming season never looked better, the crops being unusually large. The Opera House was thoroughly refitted last Summer at a large expense.

ROCKFORD.

Opera House (C. C. Jones, manager): A good audience greeted the Acme Opera co. in Fatinza, July 30. Mary Beebe, as Princess Lydie, rendered the part exceedingly well, and won deserved applause. The Vladimer of Mae St. John was very pleasing. "John E. McWade, as the Pascha, and Mr. Norcross, as General Kantshakoff, carried their parts well. Rest of co. fair. The performance showed lack of rehearsal.

INDIANA.

EVANSVILLE.

The Apollo (John Morrissey, manager): Keith's Ideal Opera co. produced Olivette week of July 24, opening to large audiences. Lulu Stevens as Olivette made a great hit. She is a charming actress, and has an excellent voice. The other characters were well taken.

Item: Forepaugh's Show, 2d.

IOWA.

COUNCIL BLUFFS.

Cate and Spader's Bohemians came July 27, to a fair audience. The performance is of the variety order, but it possesses merit and the audience was highly entertained.

Col. Wood's Dime Museum came the 27th, for one week, giving two entertainments each day. The matinees were well attended, the evenings poored.

KANSAS.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): The C. D. Hess Opera co. in The Bohemian Girl and The Chimes of Normandy, July 24 to 27, large and enthusiastic audiences. Letitia Louise Fritch, Henry Peakes and Miss Fisher, are now the idols of Newton theatre-goers. This co. has just returned from a long campaign in Mexico, and has evidently had a hard time of it. Their performances are very creditable; yet they are no exception to the rule in their tendency to burlesque. Modern "dudes" were scarcely in existence in Bob's day, and a Bohemian "dude" is certainly not a Bowery swell. "Don't you forget it," might have been current slang in 1776, though it is very doubtful. The co. played one night in Emporia, Topeka and Kansas City after and. From Kansas City they go to Missouri, where they have a three weeks' engagement, and close their season.

Item: Your correspondent is now editor of The Newton Democrat.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): The Hess Opera co., en route from their long and successful tour in Mexico, were caught on the wing and persuaded to give one of their enjoyable performances July 27. The opera chosen was Fra Diavolo. The weather was propitious, and a good crowd was in attendance. The rendition was excellent. Letitia Louise Fritch won a triple encore for the song "Sweetheart." Emma Fisher was a most charming Lady Allcash. Signor G. J. Gutierras, who has been the co.'s advance agent through Mexico, and to whose tact and energy is due a great part of their success, is still with the troupe. He gives a most glowing account of the trip, and the knights of the quill and the profession at large will have a treat if they do not interview him. He speaks several languages, and can turn a compliment in any of them with the tact of a Chesterfield and the hoary of a Munchausen.

Crawford's Opera House (L. M. Crawford, manager):

Ethel Elliott, supported by Harry Lee, Frank Weston and an excellent co., is announced for 6th. I trust she will have a royal welcome.

Arena. Forepaugh's Circus opened its immense canvas here July 3d and drew great crowds—carriages estimated at from 1,500 to 2,000. I should not be surprised if the latter guess were correct, for it seems to me that every man, woman and child in Topeka was there. The performing elephants were the best ever seen here, the same may be said of the trained horses, and in fact in the show generally.—Miss Clarke, whose sad accident was chronicled in last week's MIRROR, is still confined to the house. Her numerous friends here hope to hear of her recovery.—Bell's Brothers are billed for Sept. 1.

KENTUCKY.

LOUISVILLE.

Items: J. F. Whalen, proprietor. The popularity of the place is growing apace, and each succeeding week shows an increase in its business. Harry Webber in Nip and Tuck, and the Tyrolean Singers, were the attractions last week. Nip and Tuck is a "skit" of several years' standing, and has been on the road long enough to be familiar to every one, and to render mention unnecessary. Friday night having been set apart for Harry Webber's benefit, the double bill, Bonnie Dundee and Flunkers, was presented to a well-pleased audience. The first is a very pleasant concert sketch, in which little Carrie Webber does some remarkably clever acting for a child of her tender years. The latter, Flunkers, is an amusing comedy-burlesque, wherein a goodie and a baby become badly mixed to the annoying annoyance and consternation of husbands, wives, sweethearts and servants. At the conclusion of the performances the Tyrolean Singing Troupe gave their unique concerts, which were by no means the least interesting feature of the evening's entertainment. This week Bagnell's English Opera co.

Items: The opening of the coming season will inaugurate the liveliest competition in amusements matters that has ever been known here, and realizing this instead of "dripping away their vacations in idle perspiration," the various managers have been straining every nerve and trying every expedient to gain the point of vantage. For several years past Macauley's has been the only first-class theatre in operation, and it was and is first-class, as every actor and manager in the country will testify. It was built under the personal direction and supervision of that experienced actor and manager, Harney McAuley (one-time Macauley), and money or care was not spared in the endeavor to make it the prettiest, most comfortable and convenient theatre west of the Alleghenies. But the rapid growth of the city and the prosperous condition of the times greatly increased the number of amusement-seekers, and made the necessity for another first-class theatre apparent. Colonel Meffert, of the Masonic Temple, and Manager Whalen, of the Buckingham and Troy, each concluded to supply this "long-felt want," and we now have three first class theatres as the result. Under the personal superintendence of Manager Whalen, bricklayers, carpenters, scenic artists, frescoers and upholsterers have transformed the Buckingham into The Grand, and not a vestige of the scenery, hangings, mouldings, mirrors or anything else of the old place is left to be recognized by its quondam habitues. The building has been enlarged and has a seating capacity of 2,200; two passages have been so made that ingress and egress may be had from either side of the building, the main entrance being twenty-two feet wide. The floors are to be handsomely carpeted, and everything upholstered in plush. The McAndrew opera-chair will be put in at a cost of $1.50 on the floor; the entire house is to be illuminated with the incandescent electric light, and the manager announces his intention of dispensing icewater to the audience. All this at popular prices—fifty cents general admission; reserved seats seventy-five cents. One block further down is another scene of activity, and wading around midst smoking paint and roaring saws is the determined-looking Colonel Meffert. He, too, will have new carpets, chandeliers, chairs and boxes, and the highest rigging-loft in the United States. In the hands of the genial Colonel and the ever-smiling Sam Friedlander Masonic Temple will do its share of business.—Ike Leach, formerly business manager of Barney McAuley, has accepted the management of Harris' Dime Museum, which will open in the old Opera House Sept. 1.

MAINE.

PORTLAND.

Peaks Island Pavilion (T. J. Florence, manager): Uncle Tom's Cabin has drawn larger houses than anything yet put up by the management, and despite the unfavorable weather of the past week a big business has been done by a goodly list of characters, headed by an especially good Topsy, and the old, familiar play has been done with great credit to the players.

Greenwood Gardens have not been deserted by any means, and the Marionettes in their specialties, as well as a good variety bill, and Prof. Riley, the swimmer, have attracted large audiences to this lovely resort, and the manager is making money.

Sol. C. W. E. Sims, of Brooklyn, is visiting the week at the Peaks House, Old Orchard.—Mrs. Alice Earle Beaver met with an accident at Peaks Island, Friday, which, fortunately, will not result seriously.—The managers of the Kinks are putting up big attractions nightly, and from now till the close of the season competition runs high.—The Equine Parade opens Portland Theatre on Monday next for nine performances, and I imagine a great business will be done, owing to the large number of people in town during the summer months, as compared to the different seaside resorts.—A fine list of attractions is booked for the season of '84, and I predict a most successful season for the theatre, despite the counter attractions to be offered between now and November, with a Presidential nominee within sixty miles of us.

GARDINER.

Coliseum (A. W. McCausland, manager): Lathrop's new Equine Parade has done an enormous business, as I predicted it would in my last. Excursion trains have been run from all surrounding towns, and the average attendance at each performance has been over 800.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (George Harvey, manager): Rather unexpectedly this house was opened on 1st, by Lulu Hurst. She came at one day's notice, coupled with press that were too high, hence small audiences. The regular season opens 12th, 13th, with Barlow-Wilson Minstrels, Dixie's Vacation co., 14th.

Items: James M. Johnson, of the city, who was out last season with Draper and Proudfoot and Thatcher, Primrose and West's Minstrels, opens the season with Ada Gilman's Mountain Pink co.—Lulu Hurst plays the week of August 4 in Brooklyn.—Frank Cowen is at Newport, R. I., 11th. It does not affect him.—Lulu Myers and A. W. Purcell, who played here the first of last June, have come to life again. They are at New Bedford the present week.

WORCESTER.

Bijou Theatre: Little Corporal and his Mysterious Sisters have played a very good week's business to the astounding sum. Lizzie Evans is billed for two weeks, 6th to Peggy Perry.

Items: Coliseum goes to Oakland Gardens, Boston, for two weeks, Providence one week, 13th, and then returns here for week of 20th.—The season at the Theatre will open Sept. 1, with the Equine Parade for a week. Among the bookings already announced are Storm-Beaten, The Wages of Sin, Lights o' London, Silver King, Aimee, Midnight Marriage, Edwin Booth, Margaret Mather, The Hanlons, etc.

LYNN.

Unusual quietness prevails in dramatic circles, and I have gathered no news in regard to the near future. The society events at Swampscott took place at the residence of Mrs. Jesse Davenport Tuesday last Friday night, the occasion being a lawn and garden party given by her in aid of the Garfield Memorial Hospital. Music, dancing and tennis were indulged in, after which a fine collation was served. Mrs. Lander was ably assisted in receiving guests by Mrs. Frances Hodgson Burnett. The price of tickets was fixed at two dollars. There was a large attendance, and the affair was called a social and financial success.

MILFORD.

Item: Lincoln's Great Inventions pitched tents on the Town Farm, 28th, for the purpose of giving two performances daily through the week, but rain broke up three or four of them. Business very good considering. For a time show will probably surpass any travelling. Partial change of programme daily; carries a canvas quite as large as the old-time circus and about forty people, a number of whom are first-class. Messrs. Fielding, Marwin, Billy Harris and Wilkins take the lead, and are very fine in their specialties. Mr. Lincoln is an old theatre manager from Meriden, Conn., has great regard for Tony Maguire, and possesses all the attributes of a gentlemanly gentleman. My thanks are due him for special favors. O'Brien's Circus, 31st.

On account of James' failing health, the Hennessy Brothers recently returned to their home here from London, but expect to return thereto on their return late in the Fall. Frank Hennessy informs me that the Mastodons have drawn well from the start; that business kept improving, and for a while just previous to his departure Drury Lane was packed every night. Frank was present at Irving's fiasco in Twelfth Night, and says that not only one or two, but a good many, hissed. American criticism is evidently opening the eyes of Londoners to the defects in their idol.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. J. Whitney, manager): Thatcher, Primrose and West's Minstrels drew an immense house, 2d, and gave a very satisfactory performance.

Items: Gus Williams was in the city week of July 21.—Barnum's Circus will be seen 30th.

FLINT.

A letter received from Manager Thayer (who is now New York) gives the following bookings for Music Hall for next season, beginning Sept. 4: John T. Raymond, Lights o' London, Rhea, Hearts of Oak, Black Flag, W. J. Scanlan, White Slave, Separation, Ranch 10, New York Opera co., Storm-Beaten, Barry and Fay, Hoop of Gold, Catherine Lewis Opera co., Carrie Swain, Romany Rye, K. E. Graham, in Wanted—A Partner, Gus Williams, The Silver Spur, Roland Reed, Silver King.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Professor Swing lectured to a small audience July 31 on "The Useful and the Beautiful." Thatcher, Primrose and West's Minstrels made their second stand of the season 1st, and drew a house sufficiently large to call for the "Standing-room only" card. All of the old favorites are with the co., beside a new dancer, who throws the gauntlet to either Primrose or West. If I have his name correctly it is Horigan. George Clapham is as proud of him as a boy with his first suspenders. Frank McNish is as clever as ever. Tony Pastor, 21st.

Items: Sol Smith Russell opened big at Sheboygan last Monday.—Billy Warrington has his hands full to all appearances preparing for the opening of the Bertha Welby co.—Leigh Lynch has gone North a-fishing.—Charley Pratt and Henry Berger look like haymakers. They, too, have been a-fishing.—M. W. Tobin is the best fitted for the opening of the season.

LANSING.

Buck's Opera House (M. J. Buck, manager): During the past week Colonel J. S. Wood's Dime Show averaged a fair business, the good attendance at close of week offsetting the small audiences of first nights. The entertainment is an excellent one, and will draw big houses here if it returns. Among the attractive features of the programme were Ada Cushman, expert shooting and singing; Frank Howe, character vocalism; Minnie Thompson, songs and dances, etc.

MINNESOTA.

MINNEAPOLIS.

Nothing on the boards last week, barring a lecture by Monsignor Capel. So this seems a good place to insert a resume of the season's work. Opening August 6, the following co. appeared at the Grand, many playing a week, few less than three nights: Chicago Ideals, Taken From Life, My Partner, Emma Abbott, McCullough, Nat Goodwin, Gardner's Kerl. co., Lights o' London, Margaret Mather, Rhea, Fay Templeton, Dan Thompson, Haslins, Ferguson's Dude, Phena McAllister, Tourists, Troubadours, D. H. Fitzpatrick, Modjeska, Nat. Burgess, Callender's Minstrels, Rice's Surprise Party, Bryant and Hory's Meteors, Boston Ideals, Stoddard Lectures, Pay on the Brain, Silver King, Mountain Pink, Secret, Romany Rye, Only a Farmer's Daughter, Hearts of Oak, Grau Opera co., Clara Morris, Emma Thursby, Wonderland, Patterson Opera co., H. M. Opera co., Sam of Posen, McSorley's Inflation, Henrietta Leaders, Frank Mayo, Chanfrau, Four City Minstrels, Chris. Union, Haverly's Mastodons, Barry and Fay, Roland Reed, Philharmonic, Emerson Concert co., Hazel Kirke, Boston Ideals, Cora Williams, Lauredda, Boston Comedy co., Bunch of Keys, Pat Rooney, Robson and Crane, Young Mrs. Winthrop, Thomas W. Keene, James O'Neil, Raymond, The Kajah, the Mendelssohn Quintette Club, George S. Knight, Orpheus and Eurydice, Mattie Vickers, Tony Pastor, Haverly's Strategists, John A. Stevens, Callender's Minstrels, Ingersoll, Lewis Morrison, Carleton Opera co.

The Peace Opera House opened August 20th, partly alone, partly combination attractions running until January, when it became a regular combination house under Mr. Brainard's management. It has had an open season of a little more than twenty weeks.

The Comique opened August 4, and has been running every week since, closed but being changed weekly.

A hasty summing up of the year's business gives at the standard one performances at the Peace 103, and at the Comique playing title, outside of the variety, 47; including that, 150. Of these it is much to the credit of the people of Minneapolis that very few nights have been poorly patronized, and they have been warm, while most good combs made money and were gladly welcomed. Callender's Minstrels, Cora Morris and the Boston Ideals were phenomenally successful.

ST. PAUL.

Grand Opera House (J. N. Nash, manager): The Wallace Theatre co. were out July 21, presenting Lady Clare and Miss Tidy. The Wallaces were here a most favorable and satisfactory one—quite a treat to the stage and appreciative audiences large for the midsummer season. The co. was well up to the opposite mark, the plays they presented, and the costumes rich and elegant. Harold Thornton gave a fine study of the part of Lord Tidy, evoking marked appreciation, while Kyte most admirably sustained the role of Lady Clare and Vere. The audiences paid the highest compliment of all—repeated applause. Mr. Dean and Miss Kyte were favored with repeated calls before the curtain. Mrs. Wallace, Miss Livingston, Alma Meserve, Enid Lewis and Emma Hamilton each very rendered the parts assigned, and in a manner that met with favorable recognition. Charles H. Gilney made a very favorable impression in the parts of Lord Ambemere and Raphael de Correze. J. C. Buckstone, a very clever young actor, as Cecil Brookfield and Duke of Mull, deserved to met with favor and became quite a favorite. Gerald Eyre's Prince Zogroff was a fine piece of acting, and was fully recognized. The co. is an exceedingly good one, well balanced, giving a very satisfactory performance throughout. Saturday matinee and evening Miss Hawkins, a bright, clever young artiste of St. Paul lady, assumed the role of Duchess Leach in Mollie, playing the part in a highly commendable manner, deservedly winning the admiration of the audience and her many friends. Miss Hawkins is quite young and attractive, possessing a good voice and fine dramatic ability, and gives promise of a bright and successful future.

Item: Mrs. Augusta Foster, of John McCullough's co., who had been spending a part of her vacation in St. Paul, took the train on July 21 on a tour through the East before joining the co. at Racine, Wis., in September.—Grand Opera House, closed for a short time, to open 24th, 1883, with Carleton's Opera co.

DULUTH.

Thomas F. Shea, representing the Carleton Opera co., was in the Zenith City 21st. The season here will open with Carleton English Opera co., on the 9th, for two nights and one matinee.

WINONA.

Among the attractions playing to extra houses might be mentioned Mlle. Rhea in School for Scandal; Fay Templeton Opera co., in The Mascotte; Montague's Tourists and the Mendelssohn Quintette Club. Our season opened 4th with Sol Smith Russell, in Edgewood Folks. There is more talk of having a new opera house.

MISSOURI.

SEDALIA.

Peter Sells is here in charge of advertising car of Sells' Circus for 13th. Barnum has put out advance advertising for Oct. 4. The following is the list of Missouri Fairs, with dates: Mexico, August 28-31; Brownsville, 31-3; Fulton, 31-3; Maryville, 25-30; Shelbyville, 25 2d; Higginsville, 27-31; St. Joseph, Sept. 1-8; Kahoka, 1-5; Marshall, 4-8; Shelbina, 4-7; Hermann, 5-8; Albany, 8-13; Trenton, 9-12; Tipton, 9-13; Hoberly, 9-13; Maitland, 9-13; Washington, 11-13; Williamstown, 15-20; Kansas City, 15-27; Paris, 15-20; Appleton City, 17-21; Edina, 22-28; Hannibal, 23-27; La Grange, 23-28; Memphis, 25-28; Senalia, 29-27; St. Louis, Oct. 1-11; Keytesville, 7-11; Palmyra, 14-18; Cape Girardeau, 14-18.

NEW JERSEY.

TRENTON.

The Taylor Opera House is receiving extensive repairs and improvements. The stage is being entirely renovated by a large force of workmen under the supervision of Charles McGeary, stage carpenter, of New York City. Every inch of stage-room will be utilized to the theatrical requirements by the introduction of the most modern and improved mechanical arrangements. The celebrated Winnies patent adjustable grooves are being put in. Heretofore the house has been cramped for stage room, but by the mentioned improvements and the raising of the first and second stories the scenery adapted to any theatre will have free play for any desired adjustment. The lobbies and auditorium are to be recarpeted in a rich velvet pattern, which will greatly enrich the already elegant theatre. The work is progressing rapidly. The following companies drew the largest houses during the past season: Thatcher, Primrose and West's Minstrels, Princess Ida Opera co., the Romany Rye, Emma Thursby Concert co., Tony Denier's Pantomime co. and Mart Hanley's McSorley's Inflation.

The Autumn and Winter seasons opens 23d, with Mart Hanley's co. in Harrigan and Hart's Dan's Tribulations.

NEWARK.

Pavilion Theatre (H. C. Danforth, manager): Lagon and Baker's comb. showed to the best business of the season last week. John Denier astonished the natives with some tight-rope business on the outside of the tent previous to the performance. This week, Charles Postelle appears in Mrs. Partington.

Park Theatre (J. Leonard Gray, manager): The Gran Comic Opera co. opened Monday night in La Mascotte. On Thursday evening and for the remainder of the week Olivette will be given.

Items: The Grand Opera House is being refurbished.—Both theatres will open early in September.

NEW YORK.

ROCHESTER.

At the Genesee Park Theatre the past week Loretta Elliott drew fairly good houses. The co. is a very good one, and succeeded in keeping the audiences in good humor nightly. This week East Lynne will be presented, with Helen Jennings as Lady Isabel, supported by a strong co. The following week will probably be devoted to a carnival of sport. Manager Smith of this house is displaying wonderful energy and pluck in his efforts to bring the Park up to a standard of excellence as a Summer theatre, and is meeting with that success which is due him. In addition to his interests in this city he is managing a similar house in Buffalo, and several organizations on the road. Mr. Smith's undertaking here was surrounded with difficulties that many thought impossible for him to surmount, but he entered into the project with such consummate skill as to readily overcome all obstacles, and has proven conclusively that a Summer place of amusement can be run in this city and made to pay.

Thatcher, Primrose and West's Minstrels will appear at the Grand Opera House on the 4th. This troupe has put up some of the handsomest wallpaper we have seen in a long time, and it attracts much attention.

Milt G. Barlow, of Barlow-Wilson, after passing a season of rest with his family in the vicinity has departed to join his troupe on the road.

Frank McNish was in town last week for a few days. He left to join T. P. and W. Minstrels at Kalamazoo.

The Casino on North St. Paul street is attracting big audiences to hear the musical programme.

Barnum's Circus drew out the largest crowd ever assembled under canvas in this city on July 31.

Joseph Chenet, the well-known manager, leaves the city in a few days to join the Michel Strogoff party in London. Mr. Chenet claims that this co. will be one of the largest and strongest traveling.

Everything is quiet at the Grand and Academy. No evidences of any improvements. Judge Fisher, owner of the Grand, was in the city the past week, but nothing could be learned as to whether he contemplated remodeling the house or not.

Arthur Leichthird, of the Academy, is in Europe on a pleasure trip.

Arthur C. Maynard, grand secretary of the Elks, was in the city last week, and was taken in hand by the members of our local lodge and shown the elephant. Manager John B. Rogers was chief guide, and he proved himself to be thoroughly versed in what was necessary for Mr. Maynard's entertainment.

Edwin Booth is rapidly recovering from his long and severe illness, and his services are in great demand for the coming season, several flattering offers having been received by him. But he has not as yet decided where he will locate himself.

Of last season's successes in this city I can say that The Silver King carried off the honors as to the largest week's business, while Margaret Mather crowded close by. In the way of minstrelsy Thatcher, Primrose and West took the lead, and Tony Pastor's Variety combination came in a good second in that class, while the Wilbur Opera co. probably was to the front in their line. In the way of concert the Jubilee Singers drew the largest house in numbers, but not financially. In the cheap amusement line the Bennett and Moulton Opera co. played to large audiences, but presented a very poor entertainment. We should not forget to mention that there are several companies that did an exceptionally good business, but those above mentioned carried off the palm.

We have conversed with several managers of interiors in relation to the coming season, and all speak in a doleful manner as to its being at all good until after the close of the political campaign.

ALBANY.

The engagement of Nick's Fun on the Brain co. last week, at the Test, proved entirely successful from a financial standpoint, but in comparison with different performances of the same piece here before, it was confessedly a rather slim entertainment; but as one bondholder remarked to a companion who, having seen a previous and probably better performance, assumed to criticise: "What do you expect to get for ten cents?" The performances during the week undoubtedly pleased the major portion of the audiences, as the hearty "encores" bore constant evidence. Of the cast, Jessie Dorsay, as Daisy; E. H. Carroll, as Widow O'Brien; Lola Evans, as Nora, and Gus Bruen, as Count Menagie, were the favorites. For the current week a large array of specialty performers will appear as follows: Bobby Newcomb, song-and-dance artist; Maud Beverly, serio-comic vocalist; George Sun, juggler; Mlle. Alphonsine, the Flower City Quartette, the La Monte, acrobatic trio; Jessie May, vocalist and dancer; Professor Wingfield's trained animals, Stanley and Conway, sketch artists, and Roach and Castleton, billed on the programme as "Albany's Favorite Team."

Harry Cordova is in Montreal, attending to Manager Jacobs's interests in that city.

Mrs. Leland was in town for a few hours on Thursday last, and in answer to inquiries, said she was rapidly filling out her dates and was booking some of the best attractions that will be on the road next season. The regular season at the Leland will be inaugurated Sept. 15, and J. K. Emmet, in his new play, will be the attraction. Before the regular season begins, however, Thatcher, Primrose and West, and Davis in Alvin Joslin, have dates.

Although, as stated last week, the Leland is in no need of repairs, Mrs. Leland says that the house will be thoroughly overhauled, and any improvements which may be suggested will be made.

BUFFALO.

The Summer venture at Music Hall has been quite a success. Last week's attendance was the largest of the season, George K. Fortescue, presenting Well-Fed Dora, a burlesque which seems to please the crowd. The slender George himself, as the Princess, is a never-to-be-forgotten sight. The supporting co., who introduced some new songs, were equal to the slight demands. On the 4th Olivette was offered, Blanche Corelli being the shining light. Two weeks of comic opera will continue.

The Adelphi is also open week of the 4th (race week), Tillie Russell's Meteors are the attraction.

Thatcher, Primrose and West are billed at the Academy of Music for Thursday and Friday. If there's a vacant seat in the house I'll be disappointed.

Barnum's Circus, Saturday last, was favored with excellent weather, and such crowds as were there! His 15,000-seating tent was filled at both performances. Some excitement was caused in the evening by a jockey's fall, but it did not prove very serious.

AUBURN.

Arena. After having been extensively billed for three months, Barnum's Circus made its annual appearance July 24. The street parade was the finest ever seen here, and the two performances were thoroughly enjoyed by at least twenty thousand people.

There will be only one place of amusement open the coming season. The Opera House has been rented for one year from April 1, 1884, to parties who have opened it as a skating rink. However, theatre-goers will be well taken care of, as the manager of the Academy of Music, F. J. Matson, has lately retired from the management of the Grand Opera House, Syracuse, and intends to devote his whole time to the management of his house here.

The past season has been a very good one financially, almost every good co. having drawn large audiences. The greatest attraction in the dramatic line was Rhea. The Boston Ideals sang to an immense audience. Canary's American Four (variety) drew the best house that was accorded to any co. in that line of business. The only purely concert troupe that appeared here was the Clara Louise Kellogg, and it was greeted by a very large house. Barlow-Wilson did the largest business of any of the minstrel troupes.

ELMIRA.

Opera House (W. E. Bardwell, manager): The Barlow-Wilson Minstrels opened their season here, July 31, to nearly $1m. The co. is not large (thirty-eight members), but has considerable talent. George Wilson, Milt Barlow, Hughey Dougherty and E. M. Hall furnish material for the comic part of the entertainment; George Gale, Stanley Vernon and J. M. Woods cater to lovers of vocal music; Eddie Fox has charge of the orchestra, and Charlie Lorraine (formerly with Hague's, disciplines the co. The songs and chorus are new and tickled the audience—in fact, the entire performance abounds in new business. All the old features have been discarded, even Milt Barlow's old-man act, and Hugh Dougherty's "Sweet Evelina" has been rechristened "Sweet Clementina."

Items: Manager Bardwell, always alive to the wants of the profession, says I was a little off in my last week's correspondence in saying that the dressing-rooms needed repairs, and to verify the statement he ushered me through the same to view the improvements in way of carpeting, furniture, etc.—Colonel Bainbridge, late of Italy's, has been spending some days here, his old home. He goes to Italy next season for study and recuperation.

HORNELLSVILLE.

Opera House (Wagner and Reis, owners and managers): The Barlow-Wilson Minstrels open the house with. I understand prices will be reduced this season. I think it would result favorably. No improvements have been made upon the house, and people are unwilling to occupy a 75c. hard-wood chair while the rains of heaven drop down upon their heads through a defective ventilator.

Arena. Barnum, James and greatest attraction of all—P. T. Thomas—the tomorrow city. Large houses are indicated. This will be the only canvas spread here this season.

SARATOGA SPRINGS.

Professor Comerford's Art Entertainment was presented week of 28th ult. Business fair, packing each night. Carnivals, balls, hops, garden parties and receptions were in competition. Mr. Cromwell was induced to remain the three first nights of the present week. The first night was a benefit for the House of the Good Shepherd.

Madam Bishop (colored) gives a concert Friday evening, 8th. Miss Rosina Hughes began a season at Putnam's Music Hall 21st. Time indefinite.

Fosco Byron entertained the guests of the Bernard House last Saturday evening with some choice readings.

W. H. H. Hart, of Washington, gave dramatic readings at the Arlington Hotel, July 31; also at Round Lake 1st and at different hotels each evening.—ED.

The Washington Harmonic co., colored vocal troupe, have been doing some very clever singing at the different hotels. They are somewhat damaging to business at the halls. They pay no license or hall rent, but merely pass around the hat.

Carlotta, Queen of Cleveland, made another successful ascension from Congress Springs Park, July 30. This lady has made numerous aerial trips to the last four seasons.

Professor J. A. Mahler, teacher of dancing at Congress Hall, gave his first Grand Children's Carnival Wednesday evening, July 30, which was a brilliant affair. This gentleman has tendered a benefit to the Childs Hospital, which is to take place at Town Hall, 23d, when he will produce with little misses and masters under fifteen years of age the fairy play of Wishing Will.

Josh Billings gave a lecture on Tuesday evening, 5th, at the M. E. Church. His subject was, "Prohibition of Life."

C. T. Van Sicklen, advance agent for Tony Pastor, is in town stirring up things for 11th and 12th.

The following professionals are sojourning here at present: Calvin A. Chaney, of Boston, at Union Hotel; John J. Dill, of Daly's Theatre, at same hotel; Clarence King, the glass-blower, is frequently seen in town; Joseph Tiesay, the well-known minstrel man, is sojourning at the Washburn House; will join Happy Cal Wagner's troupe at Toronto, Can., Sept. 15.

GLOVERSVILLE.

Manager Kasson will open Memorial Hall 18th with Pat Rooney.

OHIO.

ZANESVILLE.

Manager Hoge has completed all bookings up to Christmas, but there are several open dates after the holidays. Before the close of the present month the grand opening of the evening season will take place, and I have no doubt that that the echoes of our Music Festival will even fall on your far-off metropolitan ears after climbing all those miles to "number 10 Union Square." Hitherto I have not seen you a copy of the official announcement, and I suppose it is hardly probable that you would make room for it even if I should send it now.

It may, however, be of interest to your readers to hear who the principal performers will be, as the instrumental part promises to be of special interest, I will mention that department first. For the violin we have Henry Schoenhardt; for the violoncello, Linn Blaisdell, and for the piano Messrs. Gerze and Glover. Such masters as Bach, Beethoven and Mozart will be represented, while the orchestral numbers will embrace popular operatic overtures as well as more classic movements from symphonies. The principal vocalists will be Miss Grell, Mrs. Von Duzbeil, Messrs. Knoplmueller, Palmer, O'Connor and others well known in Cincinnati. If none of these singers enjoy a great reputation it is because to collect that the chorus will be large, strong and admirably well trained. Selections from The Messiah will be given, besides examples of the work of several modern composers. Also selections from such operas as Bruni, Mascagnello, etc. The musical directors are Michael Brand, of Cincinnati, and Prof. Lilienthal, of this city. I hardly see how a chorus of over 200 can be handled well on the stage of the Opera House, but an addition can be made, I suppose, without much trouble.

Many citizens have felt so enthusiastic over the enterprise that, if the College of Music had deemed it wise or expedient, a building would have been erected especially for the Festival. In case the outcome is satisfactory, another Festival will be held next year. So many papers throughout the State have alluded to this one, I think it is fair to expect a very large attendance. The auction sale of choice of seats will begin on the 13th, and five days later the sale of single seats will begin.

The interior of the Opera House has been entirely renovated and redecorated, and everything points to a prosperous and successful season.

COLUMBUS.

Continental Museum (T. A. Kennedy, manager): The Bagnell Opera co. closed a remarkably successful four weeks' engagement 1st. Standing-room only has been the rule every evening. Billee Taylor was the only new production this week, and it made a big hit. Mabel Hass as Phebe, Agnes Hallock as Arabella and Gil Clayton as Barnacle carried off the honors. Flowers have been passed over the footlights nearly every evening the past week in such profusion that it is very evident the co. made many friends during their stay. The co. goes from here to Louisville, Ky., and from there to Chillicothe, O., for Fair week, and will probably return here for one or two weeks before the first of September. This week, nineteen—add ten pup, nineteen—good specialty people and the Kuno Comedy co.

Pavilion Theatre (James T. Johns, manager): A good specialty co. has drawn fair houses the past week. Golden and Drayton were the best on the bill. This week, Farrar-Florence Burlesque co. makes a return visit, and will put on Cinderella and Billee Taylor. Its former visit was very successful.

Items: Charles A. Miller and Trevitt W. Grey take charge of the Grand Sept. 1, and open with Sam Scully's Corner Grocery. After that week the house will be refitted in elegant style and reopen the latter part of the month. A scenic artist and property-man from New York have been engaged for the season, and all plays will be put on in a first-class manner.—Manager Kennedy is negotiating with a straight comedy co. for next week at the Continental.—Agnes Hallock and George Poulett and wife will go with John Havlin's co., playing Scott Marble's new work, A Wonderful Book.—Joe Miller pilots the Bagnell co. to Louisville and Chillicothe.—Gil Clayton and Etta Reed of the Bagnell co., surprised their friends by slipping off and getting married the other day.—Frank Comstock has returned from New York and reports everything in good shape for the coming season.—Moses Julia, Mamie and Hettie Gilroy go with the Romany Rye next season.—George B. Drake is home on a visit. He has not signed yet for the season, but will probably go with a Chicago party.—George Barnes has received an offer from R. E. Graham to go with Wanted—A Partner.—James T. Johns, manager of the Pavilion, has returned from a visit to Canada.—Comstock's Opera House will open Sept. 3, but the name of the attraction has not been made public.—W. Barter Johns has been acting as musical director for the Bagnell co. the past few weeks, and has got the Pat Rooney orchestra in such shape that they play for opera in a satisfactory manner.—Mr. Reimle, formerly of Richards and Reimle's Dime Museum, is in town.—Barnum's advance agent was in town last week. The show will be here in October.

DAYTON.

Wallace's Opera House (T. L. Harris, manager): This is the only house in the city now open. I am informed by the manager that he will continue to play Summer attractions until the opening of the regular season. The theatre was opened six weeks ago as a Dime Museum, and has done a very successful business. The Avon Walker co. closed a three weeks' engagement 21, presenting Two Orphans, U. T. C. and The Hidden Hand to splendid business, especially during the last week.

Becker Hall (J. H. Leonard, manager): J. N. Wilson's military drama, Andersonville, was presented at this theatre 27, 28, 29 and 30 to poor business. The many attractions of the Soldiers' Reunion, such as the "Gunboat fight," the fireworks and the unveiling of our grand monument, either kept the mass of people on the streets or along the banks of the river. The play was well cast, mostly Cincinnati people and beautifully mounted.

Memorial Hall, Soldiers' Home (J. H. Chapman, manager): The Home stock co. produced The Streets of New York 1st to the largest audience of Daytonians that has attended a performance at the Home this season. I intend to cross the "guard line" this week and attend

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE. . . Editor

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NEW YORK, - - AUGUST 9, 1884.

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Anderson, W. C. (2)
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Langford, Nellie
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Thatcher, P. and W.
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Watkins, Chas. A
Watkins, H. G.
Young, Miss May

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

Substantiation.

An encouraging sign for native playwrights is the fact that fewer purchases of foreign works than is usual are being made by our leading managers this Summer. Last season several enterprising speculators in British melodramas were singed badly, and their experience has proved beneficial in other quarters. THE MIRROR, although it has vigorously advocated the claims to recognition of American dramatists, has never proclaimed indiscriminate war against pieces from across the sea. It has strenuously objected to the wholesale introduction of bad and indifferent works to the exclusion of good home material. If the dramatists of England could produce better plays than our own writers we would be the last to oppose their importation, but we maintain that this field is more fruitful here than abroad. In view of late examples of English incompetency we do not see how this statement can be successfully controverted. The growing tendency of our managers to look near home for supplies is a gratifying substantiation of our belief that American playwrights are qualified to meet the requirements of the American stage.

The Flood.

The Presidential freshet has broken loose and opened itself into every hole and corner of the land. As is the custom of freshets it sweeps along with it every dead cat, putrid heap and noisome dreg and sediment that has accumulated in its course in the quadrennial interval since the last event.

Fortunately, certain fresh waters maintain their stand, or the country would be given over to scandal and slush, in every form of utterance, by speech and print, and become one wide waste and morass of filthy adjective and scandalous objurgation.

The obscene outpourings issue mainly from what we call the secular press—that is, the daily and weekly newspapers—so called, devoted to business and politics.

Happily, through the country arise, here and there, as so many lighthouses of relief, what we may call the non-partisan publications, among which stand foremost the best representatives of dramatic journalism, which always preserve their dignity and uphold the standard of decent expression and gentlemanly manners. While the other class to which we have referred periodically abandon all culture and propriety—in regard to which they are, or profess to be, purists—the true dramatic journal at all times carefully maintains its serenity and acknowledges decorum as the law of communication with its public.

Recognition of this fact at this time may have a rectifying influence with all classes as to the status of the drama and its followers and to impress American communities that they have in journals like the NEW YORK MIRROR and its worthy comrades safe guides and counsellors not subject to fits and epileptic downfalls.

Ballast Needed.

It is in the power of the Theatre at this time to render to the people of the United States an incalculable service. The condition of the popular mind is very much that of a ship loose from its holdings at sea, with an untrustworthy compass, no certain port, and tossed about at the mercy of the waves, foaming and frothing greatly and to no purpose.

By this figure we refer to the present purposeless and frivolous nature of the out-comings of the theatre, especially in the line of higher entertainments. These partake of and find a reflex in the Cheap-Johnny effusions of the press, which incline to catch-penny jokes, bald stories and constant appeals to the vulgar capacity for cachination.

The same on the stage. Anything is thought good enough if it is announced that its production was a "continuous laugh," and that the performers are placed in situations absurd and impossible to rational beings. The actors are reduced to the conditions of manikins or fantoccini.

How much longer are we to be afflicted with all that is horrid and obnoxious in serious drama and all that is distracted and preposterous in so-called comedy? There is just now no country in the world more needs good literature and good drama. Our whole domain, from East to West, from North to South, is the victim of persiflage and impertinent personality. A thousand so-called funny writers are on the gallop all over the land to hunt down small jokes and force from torpid brains all sorts of crude "funniments." There is a king's fool in every village and an idiotic jester on every highway.

In the heat of this pursuit all the boundaries of decorum and respect are overpassed. Veneration for things sacred and honorable is set aside and as long as a broad grin is forthcoming it matters not at whose expense or what cost to the sanctities of life. We cannot charge all of this vicious state of things upon the theatre; but has not the theatre to do something to help work out amendment and amelioration?

A Western journalist who has something of an insight in the matter declares as his belief that the public taste is changing in regard to theatrical attractions. Judging from New York, he adds, Comedy is the king; Comedy, at any rate, is reigning here, and promises to secure more general appreciation from the public. There are also indications that burlesque, which has been somewhat set aside, will be revived. These are good in their way, but we want good burlesque, which has a foundation and secures an honest recognition from the diaphragm and the brain. So with comedy, which needs, to be worthy of the name, the emotion of humor and humoristic character.

To all of which we may add that an infusion of first-class tragedy with living delineations might and would do much to tone down the frivolity of the age and impart dignity and a becoming seriousness to popular department.

In a word, we want once more a restoration of genuine, high-toned, honestly elaborated drama, where we can again meet and be at home with the favorites of dramatic fiction, who would prove good company both for the merry and the serious world, and would introduce us to human nature in its best conditions—the real human nature, and not the sham creation of French novelists and English farceurs and word-catchers.

Personal.

STANDISH.—Above is a picture of Walter Standish, who formerly supported Margaret Mather and J. K. Emmet. He has several offers, but will go with the latter star, as he has written a play for him. Mr. Standish has several other plays in hand.

WARDE.—Fred. Warde arrived in town on Monday.

SOTHERN.—Eva Sothern is gone to Boston on a visit to friends.

MANTELL.—R. B. Mantell arrived from England on Monday.

BARRY.—It is improbable that Helen Barry will return to America.

KIRALFY.—Last week Imre Kiralfy had a welcome addition to his family—a girl-baby.

FORSYTHE.—Kate Forsythe arrived from the Pacific Coast on Friday.

RISTORI.—The tragedienne will not appear in New York until early in 1885.

MINER.—Harry Miner has bought a farm adjoining his residence on the Hudson.

FRITCH.—Letitia Louise Fritch has returned to her home in St. Louis.

WEATHERSBY.—Eliza Weathersby (Mrs. N. C. Goodwin) is completely restored to health.

REYNOLDS.—Genevieve Reynolds made a genuine hit in The Little Duke at the Casino.

REILEY.—Josephine Reiley is in Europe, where she is procuring a wardrobe for her second season.

CARSON.—Emma Carson will create the part of Madame Bonifface when it is produced at the Bijou.

BROCOLINI.—Signor Brocolini has received an offer from Catherine Lewis. He will probably decline.

GERARD.—Florence Gerard has been engaged as leading lady of the Eric Bayley Comedy company.

WISEDELL.—Thomas Wisedell, the well-known theatrical architect, died in Yonkers, N. Y., last Thursday.

VENN.—Topsy Venn is at her home in New Bedford, Mass. Her last engagement was with C. A. Gardner.

HALLOCK.—Agnes Hallock contemplates taking out a musical comedy company under her own management.

MOORE.—Hella Moore, in A Mountain Pink, will open Whalen's New Grand Theatre, Louisville, on Sept. 1.

VEAMANS.—Jennie Veamans has returned from a vacation in New Hampshire. She has not signed for the season.

SUTHERLAND.—C. C. Sutherland, THE MIRROR'S Cleveland representative, is in the city on a fortnight's vacation.

CAREY.—Edna Carey has returned to the city from the Catskills, and is preparing for her tour in The Planter's Wife.

CAMPOBELLO.—Signor Campobello and his wife, Madame Sinico, will probably be located in the city during next season.

OWENS.—John E. Owens is reported as being much improved in health. He will probably star the coming season.

MILLWARD.—Jennie Millward arrived on the *Lessnis* on Monday, and attended the rehearsal of Called Back yesterday.

STARR.—Hattie Starr is visiting friends at Rome, N. Y. She has abandoned comic opera, and will in future play soubrettes.

MARLNOT.—Prior to her starring tour, Sadie Martinot will appear at the Union Square in one of Tillotson's plays.

KNIGHT.—George H. Knight and Sophie Worrell are giving entertainments at the watering-places, with much success.

HAMILTON.—William Hamilton, the baritone, returns to America in September. He is engaged for the Boston Bijou Theatre.

MILN.—George C. Miln plays an engagement in San Francisco in the Fall. He will play a goodly portion of his time in the South.

OATES.—Alice Oates has gone to Cape May for the rest of the Summer. Her recent comic opera season in Washington was very successful.

MARLOWE.—Virginia Marlowe and her sister Jessie are visiting their aunt, Mrs. Charles Walcot, at her residence in Staatsburgh-on-the-Hudson.

BOUCICAULT.—Dion Boucicault has returned to the city and is busy with rehearsals. He is to be frequently seen taking evening drives in the Park.

GILBERT.—It has been settled definitely that John Gilbert will appear at the Boston Museum during the coming season in several old English comedies.

BROOKE.—Joseph Brooke says that the engagement of Lillian Russell and the Rivoli tour arrangements was all the business he attended to abroad.

LEWIS.—Constance Lewis, sister of Jeffreys and Catherine, has married since returning to London. She made a good match and has retired from the stage.

JANISCHOWSKY.—The new prima donna of the Casino is a baroness in her own right. In Germany she played the Little Duke for one hundred and fifty nights.

MAGUIRE.—Last week, after ten years' estrangement, Treasurer Maguire, of the Fourteenth Street Theatre, and his uncle, Manager Tom Maguire, shook hands.

CURTIS.—M. B. Curtis leaves with his company for St. Paul on the 11th. The Spot Cash season opens there on the 17th. The first week stand will be made at Hooley's Theatre, Chicago, on the 31st.

ALLIGER.—J. H. Alliger and his nephews, Charles and Frank Alliger, are passing a few weeks on a steam yacht which is cruising the Great South Bay. Their rendezvous is the Wa-wa-wanda Club.

BELASCO.—David Belasco receives a royalty from May Blossom, and is to have a one-third interest in the profits of any company that may be put on the road. He will also have the reversion of the piece.

STANLEY.—Charles Stanley, the comedian, has been especially engaged to play the comedy role in Minnie Maddern's new play, Caprice, which opens the season at the New Park Theatre on next Monday evening.

BOUCICAULT.—Dion Boucicault begins his tour at Cleveland on Sept. 1. After a Western circuit, he is due at the Boston Museum on Dec. 15, and in New York at the New Park on Jan. 26, where he plays for four weeks.

GOODWIN.—On Monday Nat Goodwin called at THE MIRROR office and denied the statement that he wanted to play in Twins. He says he only desired to purchase the play. He has no intention of going under Frohman management.

FREW.—Charles Frew and his wife (Eva Barker) arrived in the city on Tuesday. Mr. Frew has been the guest of his wife's family on their farm near Cleveland for several weeks. He is re-engaged for The Pulse of New York. Mrs. Frew is disengaged.

STANHOPE.—Adeline Stanhope, who supported Lewis Morrison during his Chicago and Northwest season, has been engaged by that gentleman for a season of two weeks at the Grand Opera House, Brooklyn, opening August 30. At its conclusion Miss Stanhope will be disengaged and ready for offers.

GOTTHOLD.—On Monday morning a dog-catcher seized a little pet canine following at the heels of Newton Gotthold about the Square. In fistic parlance, Mr. Gotthold "smothered" the catcher. Two or three hundred on lookers were in sympathy with the dog's champion. Mr. Gotthold's right hand was injured in the "smothering" process but he saved his pet.

LEWIS.—On our front page we present a picture of Lillian Lewis, who will star the coming season as Madame Laurent the adventuress, in Elliott Barnes' most successful play, Only a Farmer's Daughter. On the first of September its seventh tour begins. Many prominent actresses have essayed the leading role with more or less success, but it is thought that Miss Lewis will excel any former representative. Her wardrobe is now being made in Paris.

Queena and Lynwood.

The Queena and Lynwood are two separate companies. Eben Plympton (in place of Fred Warde), Lillian Cleves, Sadie Martinot, Ethel Greybrooke, Henry Holland and J. W. Summers will be the principals in Queena. This company opens in Philadelphia, at the Opera House, on Sept. 1, and is succeeded at the Union Square by Lynwood for four weeks.

Eben Plympton (retained), Kate Forsythe and James Tighe appear in Lynwood. Mr. Plympton's place in Queena will be taken by Arthur Elliott, the husband that Louise Pomeroy found in Australia. Mr. Elliott made a fine impression in the West and on the Coast in support of Rhea. Miss Pomeroy will not be connected with either company. Joseph Reynolds who pilotes Mrs. Langtry the past season, will be business manager during the Union Square engagement of seven weeks.

A Chat with Miss Davenport.

Fanny Davenport, who has been spending a few weeks at Fire Island, was seen by a MIRROR representative on Monday afternoon. The famous actress was about to leave for the Pennsylvania Railway depot, to take train for Canton, but she willingly consented to spare a few moments for a chat with our reporter.

"I am off for my mountain fastness again," said she in the liveliest manner, "there to finish my vacation and get everything in readiness for my tour."

"You seem to have fully recovered your health, Miss Davenport?"

"I never felt better in my life. I love the ocean, and at Fire Island I enjoyed every moment of my stay. The sea air has restored both health and spirits. At the end of last season I was completely run down. Indeed, I feared that I should be unable to commence this Fall as early as I had intended, and two weeks were consequently cancelled. I believe now that I am strongly fortified against the fatigues of another Fedora tour."

"Is your company filled?"

"I have not yet secured a Loris—otherwise it is organized."

"Who have you in view for that part?"

"There are several leading men under consideration. I shall reach a decision within a few days, I suppose. My company will assemble for rehearsal in New York on Sept. 16. After two weeks of this preparatory work we go to Kansas City, play a few weeks in the West, and begin at the Fourteenth Street Theatre early in November."

Miss Davenport will carefully revise her play at Canton, as there are several improvements she desires to make in the text. It is not generally known that the star herself worked over the rough translation of Fedora made under Sardou's direction, and polished the dialogue into admirable shape, previous to its original production in this city.

Milton Nobles' Company.

Milton Nobles has engaged the strongest and most expensive company for next season that he has yet set forth with. Notwithstanding that many theatrical people consider this an "off" year and that many managers are cutting down salaries or "doubling up" characters, Mr. Nobles is so satisfied of the merit of Love and Law he determined to give it the benefit of the best company of actors he could select.

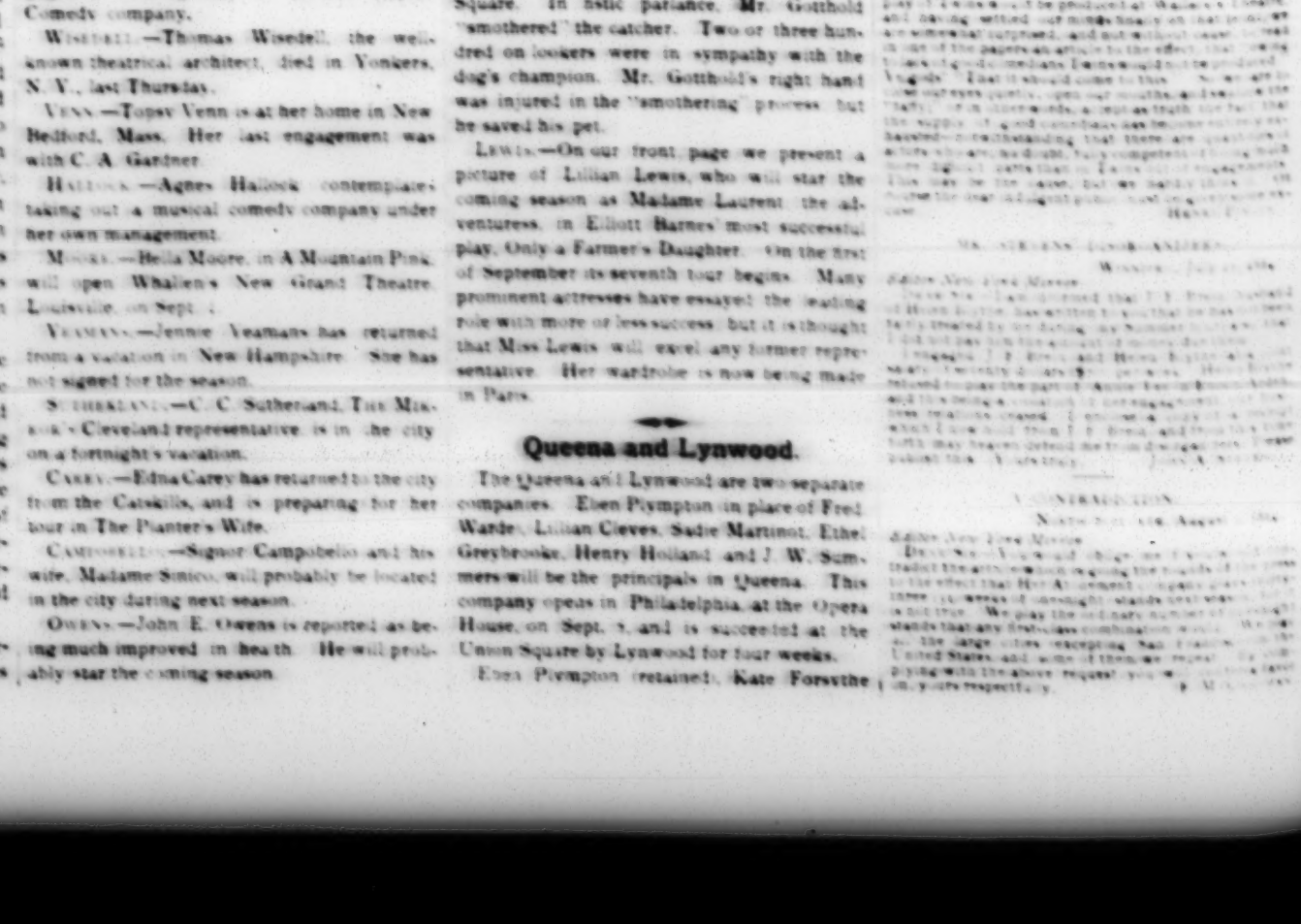
Aside from Mr. and Mrs. Nobles there are three people in the organization who have starred successfully throughout the East, West and South, viz. Frank E. Aiken, Agnes Herndon and Max Fehrmann. There is little doubt that Mr. Nobles' eleventh season will eclipse in profit those that have preceded.

Gale and Spader Rubbed Out.

A reporter of THE MIRROR, bending his steps to No. 12 West Twenty-third street yesterday, was surprised to find the names of Gale and Spader effaced and a directory of the new Lyceum Theatre and School of Acting substituted. Upon inquiry as to the whereabouts of W. H. Gale, a gentleman in the establishment said he had gone to California. There were many inquiries for him. The lease of the building for ten years and all its fittings and good-will have been purchased by Gustave Frohman.

Many people in the city would like to see Mr. Gale. Some are sorely distressed by his flight.

Letters to the Editor.



The Usher.

"Mind how you cue!" "The ladies call him sweet." —Love's Labor's Lost.

Notwithstanding the talk about hard times, there are marked evidences of prosperity among the profession. One of these is the investments of property that are being made by actors and actresses in various parts of the country, and which go to show that the player is not such a totally nomadic being as is supposed. Quite a number have bought country places along the Sound, among the Catskills, in the lake country of the great Northwest, and by the seashore. In this connection an industrious and well esteemed professional writes me from Ohio: "THE MIRROR comes regularly to me here and is a welcome visitor—long may it reflect the doings of our craft! I am taking solid comfort at my rural home. By the way, since so many penny-a-liners are taking pains to write up the unfortunate people of our profession, why don't you call attention to the great number who have got pleasant homes of their own, and who by thrift and enterprise have become in a measure independent. Nobody seems to think of them. The daily newspapers are very quick to hold up to scorn a poor devil who has gone down. It is by persistent misrepresentation that the ignorant public still look upon the majority of actors as vagabonds."

* * *

A species of fraud is practiced nightly outside the doors of the Casino by boys who sell Fred Williams' translation of The Little Duke, which is published by Ditson. Not a line of this version is sung or spoken by McCaull's company. A new libretto by Messrs. Bunner and Henderson is used, and purchasers of the sidewalk commodity are swindled in consequence. By the way, I am glad to see that the native translators, adapters, librettists—or whatever you choose to call them—are being utilized. The abominable word-twisting concoctions that are usually imported from England are nauseatingly stupid, while our own critics are certainly qualified to serve up libretti for the New York public, as they understand its wants. Bunner and Henderson's work is immeasurably better than the foreign stuff we are generally treated to. Of course, as they are new at the business, they have made some blunders, particularly in robbing the book of its French characteristics and substituting fun that is local and inartistic. Oleomargarine was presumable unknown in Louis the Fourteenth's time, and remote allusions to it in "The Country Maiden" song given by the Little Duke in Act Two, are incongruous. The original peasant's ditty about the dragoons was far better. The adapters when they evolved the verse in question, probably forgot for the time being that Lecocq's piece is a comic opera and not a burlesque. However, the bulk of their work is so good that the blemishes may be excused.

* * *

A friend of mine who visited a big dry-goods store the other day in company with a fair shopper, told me how indignant he felt when a salesman who was showing some garments called out in a loud voice for "Bust 32," and a modest young woman appeared to serve as a trying-on figure. "Has it come to this," said my friend, "that women that work for a living shall lose even the right to be addressed as human beings and be dignified by no other name than that suggested by the measurement of a part of their body?" Perhaps this gentleman would become wealthier were he to attend rehearsals of a certain opera company up-town and hear the manager thereof address his [illegible]-a-week chorus girls as "Heifers" and "Sluts." Yet this I am told by people who may be believed, is no uncommon occurrence. Madame Julie De Ruyther is authority for the statement that she overheard this same manager telling a member of the chorus who protested that $12 a week was insufficient to support herself decently, "to go and make up the deficiency on the outside."

* * *

A paragraph in the last issue stated that Edward Connell, who is singing Devilshoof at the Bijou, appeared in that part at Drury Lane under Halle's direction, twenty years ago. This item has drawn forth a communication from H. Wayne Ellis, in which he says:

"Twenty-two years ago Mr. Connell joined Madame Ruderdorff as a chorister, and was then quite a genteel young man of about twenty years of age, very slight, good figure, and no operatic experience beyond the chorus. Your informant would make Mr. Connell some ten years or more older than he really is, for it was quite that distance of time since The Bohemian Girl had been performed at Drury Lane and conducted by the composer, Michael Balfe, and took place when Edward Connell was a young lad and wore jackets.

"The first principal part of any consequence which Connell performed was Ferando in Il Trovatore, in a traveling company in England. As I know your love of details and a desire to have them accurate, however trifling, I have taken the liberty of correcting your informant. May I also be permitted to say that I have no play suitable for Miss Mattie Vickers; it was only under consideration that I should write her one, but since then that has fallen through, as we could not agree upon terms—so the only one of my 'numerous' unplayed plays which has been performed of late is Love and Law."

Through Mr. Reynolds' Glasses.

Walter Reynolds has returned from abroad with a lot of French plays to work over into English—or, rather, as he puts it, to "Americanize." He will employ his leisure in the adaptations, and is sanguine of a profitable outcome. He has finished an adaptation of Trois Femmes un Mari, and has named it Jack's Wedding. Mr. Reynolds has seen the original, and says it is indescribably funny. Shorn of the nastiness inseparable from French farce-comedy, he believes it will be a great go here. But it will need a cast of even strength—such men as Mordaunt, Goodwin and Dixey, with the best comedienne help—to assure this result, as there are no "sticks" in the cast. Mr. Reynolds ran through a short list of attractions abroad, and we give his impressions in brief.

"I was a Twelfth Night first-nighter, and was very much disappointed in Irving. The whole performance was dismal, dragging, wearying.

"I'm a little doubtful of the reception of Called Back over here. The novel has had a tremendous sale on the other side, and this greatly aids the audiences in understanding the play. Not having read the novel, I was at times mystified during the performance.

"One of the pleasantest recollections of my visit is Mrs. Kendal's peformance of Lady Clare in The Ironmaster. It is difficult to make a cynical actor be blind to the footlights' glare, but I was at times forgetful of my surroundings in the presence of that admirable actress. I saw Lady Clare at Wallack's, and it left a bad impression. The comparison between Buchanan's Lady Clare and Pinero's Ironmaster—chalk and cheese.

"I saw Sarah Bernhardt's Lady Macbeth. You know the English estimate of the performance—that it was decidedly 'queer.' But here is something that I have not seen mentioned in the newspapers. The French actress did the sleep-walking scene in her bare feet! Not a suggestion of sandal or other foot-gear—in her bare, pink feet! This was realistic, but I cannot say that it was pleasant to look upon.

"Mr. Arnold, Miss Palmer's comedian, shares in that lady's triumphs. As a 'German dialect' comedian he is convulsively funny to English audiences. Season before last he was the Hanlons' Frenchman in Le Voyage en Suisse.

"You have heard enough of Wilson Barrett's Claudian. It is a gloomy grand performance. And now a word about In the Ranks. It is a great success over there; but, in my opinion, it is not so well played as by the American cast at the late Standard Theatre. There is a large soldier element in London audiences. The lack of that element here, I think, had not a little to do with its semi-failure with us."

Mr. Barnard's Patent.

The latest novelty in scenic mechanism has been invented by Charles Barnard, one of the editors of the [illegible]. A MIRROR reporter called upon him yesterday at his studio, and was shown the patent and plans of a revolving house, which are best described in the gentleman's own words:

"A little time ago," said he, "I wrote a short story for a well-known magazine, in which I described a revolving house, which was of a very accommodating nature, for if the sun was unpleasantly strong, the house might be moved into the shade with the aid of a crank. It thus afforded a great deal of fun to the characters in the story, and the idea then occurred to me that I could write a play introducing the movable house. First of all, on January 22, 1884, I patented the invention, in conjunction with Lafayette Seavey, the scenic artist. Here is the ground plan. You see the platform is erected upon a pivot-wheel, which is stationary on the stage. A chair at each side of the house—which is built in the modern villa style—will turn the whole erection around. I next began upon my comedy, which I called Patents, but it has never been finished, and I abandoned writing it. As W. A. Mestayer, of Tourist fame, stated that he was writing a play in which changeable scenery would be a feature, I communicated with him, and he at once agreed to purchase my rights in the patent. He will write a play using his own plot and dialogue, but adopting my patent as the motive of his story, so that we are co-authors. It is, I believe, to be produced the coming season. The number of the patent is 292,684."

Collapse of an Opera Venture.

Zelda Seguin's proposed opera tour has been abandoned. The preparations were well advanced when the collapse took place. Mrs. Seguin Wallace is in Europe, where she had gone to secure two operas from Oscar Weil and to replenish her wardrobe. Knowing ones say that the abandonment of the tour was the outcome of discretion, as the lady was not well-equipped financially and would be handicapped by the political excitement and the fact that she had yet to win stellar honors.

Some of the company have secured other engagements. Harry S. Taylor, who had attended to the bookings and other details, says that Mr. Wallace is a heavy loser by the failure of a bank in Indianapolis and that the venture may have succumbed to this misfortune. This is the opera company that was to have been run so economically—ten singing people and an orchestra of the same number.

Now Brooks and Dickson are trying to bring together Catherine Lewis and Mrs. Seguin for a joint starring tour. As matters stand, the latter is willing but the former objects to the "joint" feature. She wants to be first on the bills, first in the palace-cars, and first in the pockets of the managers. Mrs. Seguin is not likely to consent to this.

Some New Features.

Messrs. Koster and Bial have been making some changes in their concert-hall, which will reopen Saturday, August 16. The establishment has been renovated and redecorated, an entirely new and enlarged stage constructed, and the Edison (incandescent) light will illuminate the place. The improvements effected will enable the managers to increase the scope of their entertainments, the result of which will be the performance of operettas. They will produce on the opening night a one-act piece, entitled Love in ye Days of Charles ye Second, with entirely new scenery, historical dresses and the following company: Laura Lee, Sophie Hummel, Fred. Clifton, Walter Hampshire and Signor Imano. Besides the operetta on the opening night will be presented a little musical burlesque and some specialties. Wainratta, King of the Wire, of whose performance European papers speak as a wonder, and Lizzie Sims, danseuse in transformation, will appear.

Lotta's Company.

THE MIRROR is again called upon to deny the story that Lotta will bring over an entire English company. Augustus Pennover, who is in constant communication with Lotta, says that she will retain three people of the London company for her American tour—one lady and two gentlemen. These people pleased the little lady so much in the London production of Nitouche that she engaged them to remain with her. The rest of the company will be engaged in America. THE MIRROR has stated these facts before, on authority, and anything to the contrary found in print may be set down as the work of petty paragraphers who receive their "inspiration" from designing persons.

The Actors' Fund.

The next meeting of the Trustees of the Actors Fund will take place on Sept. 5. During the Summer the Executive Committee have attended to the necessities of applicants. "At present we have twelve people receiving relief from the Fund," said Secretary Baker. "Various devices are resorted to to impose upon the Fund by professionals overcome by the Summer dullness. If they are not helped they say the Fund is a fraud and no good. Mr. Miner has been very active and has distributed hundreds of special appeals, reports and circulars, which have attracted the attention of outsiders."

"How is Mr. Aldrich's scheme working?" asked the reporter.

"Very fairly. Many companies had been engaged for the coming season prior to the adoption of the contract slips. I am sure next season will place the Fund on its feet and that its usefulness will be extended."

New Park Policy.

In the many applications for time at the New Park Theatre, Manager Murtha has as yet accepted very few. He says:

"I am going very slow in bookings. We cannot afford to make any mistakes. I am convinced that light and special attractions alone will pay at this theatre. On Sept. 2 the new burlesque company from England, under the Kiralfy management, will appear. Then, on Sept. 9, Janisch, the new European star, will open for two weeks in various dramas. Jan. 11 will bring the Hanlons in Voyage en Suisse. Rentz-Santley will open for five weeks with his new play in Jan. 25. Wanted—A Partner has also been given time, as it played to about the best business of last season."

Those Ravens

The version of The Seven Ravens which Poole and Belmore are preparing has frequently been played in Germany and Austria without spectacular effects. Manager Belmore says this is why they have engaged Gustavus Levick and other high-salaried people. The scenery, excepting one drop and a few borders, is all ready. The principal scenic display will be the rose scene. Over 50,000 roses are sewed to the scenery.

At one time over five hundred people will be on the stage. Eighty of the principal dancers have arrived by the *Wyoming*. The premieres will be Gilbert, Lyntha, Bette, Conti, Nana, Beambilla and Haslam. It is expected that the piece will run until Christmas.

Sadie Martinot to Star.

Early in September Sadie Martinot will enter upon a starring tour in a musical comedy written for her by Charles Hoyt, author of Bunch of Keys, Rag Baby, etc. It is entitled The Queen of Bohemia, and is described as a satire upon the languid affectation which is assumed by bluestockings and other literary women. The skit is in three acts, and it is said will afford Miss Martinot plenty of facilities for the display of her mimetic gifts and musical and lingual accomplishments. A "backer" having materialized, the new star has been enabled to sound the note of preparation. She will take a hand in the management, and is even bending her wits on advertising schemes.

What Does It Portend?

The intentions of the Bijou management may be changed by the success of Donnelly and Kerker's English opera season. The receipts have been so large that the season may be extended into September, as all the artists engaged by the Bijou management are hired out. On Monday night Fra Diavolo will be given, William Castle, tenor of Emma Abbott's company, being engaged to sing the title role. Adelaide Randall will be the Zerlina, A. W. Tams, Giacomo, Alfred Wilkie, Lorenzo, and Mark Smith specially engaged as Alicash. All preparations for future attractions are suspended; but if Donnelly and Kerker should close their season by Sept. 1, Rice and Dixey's burlesque company in Adonis will occupy the house. Manager Donnelly said yesterday that under no circumstances will they take the English Opera company on the road, as has been stated, although offers of time had been received from out-of-town managers. Bijou hopes in English opera are away up in G.

Lee-Li-Nau.

As the result of Manager A. L. Wilbur's consultations with Earl Marble in Boston during the past week, matters have been arranged definitely for the production of the new American opera, Lee-Li-Nau, which will take place at the Academy of Music in Baltimore, Nov. 10. Mr. Marble is said to have done some exceedingly good work in the libretto, the dialogue being witty, and preserving much of the spirit of the Seventeeth century, while the wording of the songs is graceful and artistic. The score, by Richard Stahl, the leader of the Wilbur orchestra, has a fine musicianly flavor, while many of the airs have a "catchy," popular quality that will undoubtedly find favor at once.

The opera is not intended by either librettist or composer to enter the lists in competition with the inanities and cheapnesses of the so-called comic operas of the day; but has a more dignified presence, and will rely upon more legitimate methods for fun and melody. There is ample room on the lyric stage to-day for such effort, and all well-wishers of the best in light opera will hope for its success, and look for proper encouragement to be given to both actor and composer.

Is There Any Relief?

We have been for some time in a state of expectation as to what fate would befall the poetasters of the present age who beset the stage, the press, the music shops, and all other vehicles of print with their cobblestone verses, over which the public is racked as in a jolting country wagon or city cart.

To begin, very few plays furnish any such specimens of blank-verse as are to be found in the earlier dramatists and poets—who rhyme with melodious sweetness, as in "The Deserted Village," or in "Gray's Elegy"—whose songs have the sweet facility of Tom Moore or the cheery measure of Robert Burns. In the drama where do we find the music of Shakespeare's blank-verse, the sonorous measures of Sheridan Knowles, or even of Lytton Bulwer.

Look through our best magazines, and what do we find under the appearance of poetry? Commonplace doggerel. We could name more than one popular periodical of long life which cannot show a single meritorious poem of the first-class in its whole career. And there seems to be no abatement—it pours on in one "everlasting wishy-washy flood."

Hope of relief is awakened a little by the energetic measures lately adopted to suppress a persistent and obnoxious member of the versifying fraternity. We do not mean to be invidiously personal when we mention a respectable citizen known as the poet-laureate of a Farmers' Club, to whose reading of a poem suggested by the opening of the Brooklyn Bridge a sturdy opposition was made.

It is asserted that on the occasion of a dinner given by a gentleman—a war veteran of 1812—when an attempt was made to introduce the poem, the host was so scared that he fled, followed by several others, leaving only one guest at the mercy of the platitudinous bard.

[illegible] subsequent banquet assemblages, similar aversion has been exhibited, and parties are said to have come to blows rather than be subjected to the undesired infliction of bad verse. An association to which the writer in question had attempted to install himself as the official poet, have resolved that the connection of the party in question is not a vital necessity to the welfare of the association.

Here is something to go by, and a precedent which may hearten audiences, music dealers and magazine publishers to discard the services of rhyming dullards.

Jersey City's Academy.

"I am expending about $4,000 on improvements at the Jersey City Academy of Music," said Manager William Henderson to a MIRROR man yesterday. "This is not much money in New York, but it will convert the Academy into a cosy little gem of a theatre. The house will be new, and those seats that did not command a good view of the stage will be ruined. None of the old scenery will be retained. Speaking of scenery reminds me of a pleasant surprise given me the other day. When Brooks and Dickson put on Jo the Rocks they stored away some of my scenery to make room for their own. I knew nothing of this until informed by the fires that they were tired of paying storage on my property. I was only too happy to relieve them, as the scenery will come in very handy at my house over the river."

"What will be your policy at the Academy?"

"To establish a first-class combination house. I believe Jersey City can be made a good week stand for the large attractions. The population is sufficient—over 150,000. Brooklyn supports three and Williamsburg two theatres, besides variety houses. Of course I shall play some piece-work there, but my efforts will be directed toward establishing a whole-week house. I shall open with my own company for three weeks, playing Claire the first week, Almost a Life the second, and a new play, The Far West, the third."

Mr. Henderson still holds the refusal of the New Standard Theatre, but does not see his way clear to assume the great financial responsibility the lease will involve. It had been hinted that he might have a new opera by Gilbert and Sullivan to open with; but Gilbert and Sullivan's last new opera was not a success here. It is not likely that Mr. Henderson will manage the rebuilt Standard. This much on his own authority.

Newton Gotthold to Try Again.

C. B. Grisse has been engaged for a week or so in arranging a route and other details of a starring tour for Newton Gotthold. The actor has selected a strong melodrama from the French, the scene of which is laid in the troublous times in France a century ago. The play is not altogether a stranger to us, having been played here years ago. It has been re-christened Micalia. Some changes have been made to strengthen the dual rôle which Mr. Gotthold assumes. The season will formally open at Pittsburg on Sept. 8.

The Grocery Closes.

The final performance of the remarkable run of The Corner Grocery, at Tony Pastor's, will be given on Saturday night. That the success of the play financially has been genuine, is attested by the statements of W. O. Wheeler, Mr. Sully's business representative, to a MIRROR reporter:

"Mr. Sully has had handsome profits from the piece every week of its run. The business has increased steadily, and the present and closing week will show greater aggregate receipts and larger profits than any other of the run. Why then do we close? Simply because we are booked to begin a long travelling season a week from next Monday, when The Corner Grocery will be given at Ford's Opera House, Baltimore. From Baltimore we go to Washington, Columbus, Cincinnati, St. Louis, Louisville, Indianapolis, Detroit, and other cities. I doubt not that we could continue here three months longer with profit. However, The Corner Grocery will resume business at the old stand next April. On the 13th of that month we will return to Tony Pastor's.

"Mr. Sully will fittingly commemorate the closing night of his season here by giving a handsome souvenir to his patrons."

A Departure.

Gustave Frohman has secured a lease of the New Lyceum Theatre, on Fourth avenue, and will run it with a stock company. This is a departure from the original intention, which was that nothing but amateur performances should be given.

On Saturday last $1,200 was received by Professor Sargent in fees from intending students of the Dramatic School. The building is being rapidly pushed to completion. Many alterations have been made in the plans on account of the lease to Mr. Frohman.

A feature of the Lyceum programme will be the production, for one night only, of plays which authors may desire to have tested. The School will furnish everything, the authors taking all receipts and paying the expenses. Many ambitious authors have already secured dates.

PROVINCIAL.

(CONTINUED FROM FIFTH PAGE.)

one of the performances. I am unable to state what plays will be produced, but that is immaterial as any will be acceptable, for all are well given. My visits to the Home this season would have been more frequent, but the journey is tiresome, so few citizens attend.

Isaac Sawyer's Specialty co. is booked at Weidner's Opera House 7th, 8th and 9th.—The Bijou assumed a different appearance during the past week, it being used as a Gambler. Concerts were given every night by the Springfield (O.) Band.—Manager Larry H. Reist is in Cincinnati.—The Wanderer (O.) correspondent of THE MIRROR was one of the fifty thousand strangers in our city during the reunion.

AKRON.

Academy of Music (W. G. Robinson, manager): The season of '83-'84 at this house may be described as a fairly prosperous one, notwithstanding the fact that we had a surfeit of entertainments. Our people are fond of the drama and are liberal patrons of its representation; but neither cloud nature nor a depleted purse can stand too much of a good thing. With fewer bookings, the local as well as the travelling manager would have more shekels to show for the season's work. In the matter of box-office returns, Lawrence Barrett heads the list of dramatic attractions, with receipts at $134.95. Patterson's Queen's Lace Handkerchief holds the operatic list with a business of $647.80. Howely's Minstrels were the champion burnt-corkers, and dispensed of $104.30 worth of jokes, old and new. Emma Thursby sang to the tune of $484.50. The season opens early. As a starter we will have Lester's N. Y. combination, followed by the Wilbur Opera co., in Estrella, 29th, and Tony Pastor, 30th.—Manager Robinson is a victim of Presidential-Campaign-Theatrical-Depression, and predicts dull business till after election.

Items: Stanton Chiswell, once a member of Mary Anderson's co., is at home for the Summer. He is dividing his time between recreation in the wilds of Michigan and study here of his part in Ma'moiselle. He joins Abbey, Sept. 15. De Lose King, the "author" ("one of the finest," by the way), is summering at his home twelve miles from here. He goes with Gus Williams again. The readers of THE MIRROR, as a class, may be ignorant of the fact that we have in our village an amateur organization known as the Cushman Club, from which professional ranks are recruited from time to time. Stanton Chiswell, who began his professional career with Edwin Booth's co. in '81-2, was a charter member and a graduate of this club. Lee E. Hyre, who is to do comedy parts with George C. Miln the coming season, first attracted public attention by his work with the Cushman Club. Other members, whose names I will not make bold to mention now, are imbued with the "divine afflatus," and will tempt fate and the critics in the near future. 'Tis not alone as a Presidential nursery that Ohio is valuable to the Union.

Arena: John Robinson's Circus attracted immense crowds of people, July 25.

OREGON.

PORTLAND.

New Market Theatre (C. W. Cornelius, manager): The Ward-Forsythe co. played one of the most successful dramatic engagements ever known here. The receipts for the week were $3,600, and would have been larger but for the inclement weather. Benjamin Cotton opened July 28.

Tivoli Theatre (Walter Keyes, proprietor): Martha has been presented to fair houses. Manola will probably be the next opera presented.

Items: The Tivoli Opera co. started for Victoria, July 21, but were prevented from leaving town. It is rumored that sufficient money had not been sent from Victoria as a guaranty. Others say that Mr. Keyes and the principals of the co. could not agree as to certain matters. The co. is still here.

PENNSYLVANIA.

PITTSBURG.

Library Hall (F. A. Parke, manager): The Fall season will be inaugurated 9th by the Barlow-Wilson Minstrels, who will remain three nights.

Opera House (John A. Ehler, manager): The season will be opened at this house 18th by Lizzie Evans in Fogg's Ferry. The house is being thoroughly cleaned and renovated within preparatory to opening.

Academy (H. W. Williams, manager): Will be reopened Sept. 1 by Harry Williams' Specialty co.

Harris' Museum (P. Harris, manager): The Boston Juvenile Opera co. closed a very successful four weeks' engagement 2d. The announcements for the coming week are: Major Burbe, Retlaw and Alton, Flora Story, J. H. Fay, Clark Gibbs and E. P. Smith.

Sixth Street Museum (H. Myers, manager): The Beauty Show still continues the attraction at this house, and has, so far, proven quite a success. Prizes will be awarded the coming week. The young lady representing Germany has received the largest number of votes up to the present time.

Items: The Sawyer show will exhibit here 11th and 12th.—Manager Starr, of Harris' Museum, is at present in Boston.—T. W. Keene will open the regular season at the Opera House Sept. 1.—Harry Ehler is busily engaged overseeing the work of cleaning the interior of the Opera House. Harry is looking remarkably well after his Summer jaunt at the seashore.—Three of the women employed at the Opera House met with a serious accident on last Thursday evening. While scrubbing one of the dressing-rooms an explosion of gas occurred and the women were quite badly burned. Medical aid was summoned and every care shown them.—Mr. Sheden, the new treasurer of Library Hall, has arrived in the city. He was formerly connected with the Tabor Opera House, Denver.—Assistant Manager Robertson, of the Sixth Street Museum, will shortly retire.—Lillian Spencer has petitioned our courts to henceforth allow her separate earnings to be appropriated to her own use. She is apparently fearful lest Claybaugh should lay future claims to her earnings. She is at present in New York making arrangements for the coming season.

JOHNSTOWN.

Union Hall: The season will be formally opened on the 6th by the Barlow-Wilson Minstrels. In addition to improvements heretofore mentioned, the managers have connected for an electric light in front of the building, and arranged a door for getting baggage on and off the stage from the back of the building. A new floor has been laid on the stage. Mickey McCann, clog dancer, last year with Baird's Minstrels, will act as janitor of the place.

ALTOONA.

The following was the business of the season: Two Johns, $300; Bandit King co., $462; Barlow-Wilson Minstrels, $300; Quero's Lace Handkerchief, $435; Esmeralda, $430.

There will be no improvements on the opera house this year notwithstanding all the talk indulged in.

The season opens on Monday night, 15th, with the Barlow-Wilson Minstrels.

BETHLEHEM.

When your correspondent called upon C. C. Aschbach, local shrewd manager of the Bethlehem, Allentown and Mauch Chunk opera houses, a few evenings ago, he found that gentleman sitting at a large desk in his music store in Allentown, with Tom Musser before him. After the customary hand-shaking (a great feature with Mr. Aschbach), your correspondent was treated to an easy-chair and given a fragrant Havana.

"What are the prospects for next season's business?" requested of the manager.

"The season of 1883-84 I intend to make the best I have had in my managerial experience," replied Mr. Aschbach. "I have booked about thirty of the best attractions on the road, and every one of them has a metropolitan reputation. In short, I believe that the amusement-goers in my circuit will be better satisfied with the troupes I will present next season than ever before."

"How were you satisfied with last season's work and who drew the best houses?"

"I have nothing to complain of; but I think that some attractions were presented that should have received better support. Herne's Hearts of Oak, for instance, was played to very slim business, but was the best appreciated drama of the season by the few who attended, and had the co. returned a week or two later the house would have been packed. Baird's Minstrels, Pat Rooney's Variety and Tony Denier's Pantomime drew the best houses in their respective lines. As the way of plays, it would be hard for me to discriminate between My Partner, Across the Continent and the second night of the Lights o' London. William Redfield in Romeo and Juliet drew a very liberal share of patronage. By the way, I have his co. booked for next season, and I know that he'll draw a big house. The New York Opera co. in Queen's Lace Handkerchief and Stetson's co. in Princess Ida did exceedingly well last year, and I want to secure them both for next. I have the New York co. Sept. 10 and 11 in Prince Methuselem and A Trip to Africa."

"Will there be any changes made in the Opera House before the season opens?"

"Yes; indeed, when the doors of the Opera House are thrown open to the public, on the occasion of Cordelia's Aspirations, on Sept. 3, its patrons will be amazed at the improvements which the proprietor, Mr. Wilbur, has seen fit to make at my request. The lobbies are being nicely decorated, and the stairways to the dress-circle and gallery are also being painted with bright colors, giving the whole a very pleasing aspect. The scenery, curtain and all the stage effects have been refreshed, and the entire house given such touches of the artist's brush as will surely entitle the Grand to being called the model house of the Lehigh Valley. The dress-circle, which heretofore was the cause of much complaint, on account of the seats not having enough elevation, has been entirely reconstructed, and now affords the best view of the stage."

Miss Lila Bailey, of Philadelphia, a pleasing little lady of operatic fame, having been connected with various co.s in juvenile characters, spent a short season here with the family of her friend, Johnson A. Verbes, advance agent of Bartholomew's Equine Paradox. The latter will join the Paradox co. in about three weeks at Newport, R. I.

Your correspondent is under obligations to Manager Aschbach for the present of a very handsome date-book for 1884-85-86.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): The season from 1883-84 closed in May, after a successful run—the most successful since the opening of the house in 1879. The largest house of the season was given to Frederick Warde, the receipts being $420. Lights o' London drew $376; Tourists, $363; Annie Pixley, $326; Frank Mayo, $333; Fords' Beggar Students co., $300; Haverly's Minstrels, $366, and Tony Denier's Humpty Dumpty, $341. With but one or two exceptions the strong attractions were liberally patronized. The outlook for the coming season is very bright, as it is believed that the mines will run full time, and as the mass of show-goers here are miners, it will doubtless have a good effect. Colonel John F. Osler will be retained as manager, as he should be. Wesley Van Gaskin will act as treasurer. It is to this gentleman that your correspondent is indebted for the above figures. The season will open August 18, Leavitt's Specialty co. being the attraction.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Week of 4th will be seen Sidney Rosenfeld's drama, Florinel. The co. includes Julia A. Hunt, Genee Holtzmeyer, George S. Dickson and George Kyle. During the past week Lizzie Evans, supported by a fair co., has been doing a good business and has made hosts of friends.

Items: Ida Siddons' Female Minstrels had a big week at the comique.—Uncle Tom's Cabin co. closed a fairly successful engagement Saturday night at the Pavilion Theatre. This week will be seen the Loyal European Specialty troupe, with matinees daily.—Dime Museum opens first of September.—Frank Girard was in town last week.—Handy's Dime Entertainment at Oakland Beach is doing fairly well.—George W. Cross has closed his engagement as treasurer for Mr. Handy.—Mrs. M. A. Pennoyer was visiting friends here last week.—Mr. Winstanley, the well-known song-and-dance artist, has been in town for the past few days.—W. E. White, of the Sans Souci, has leased the Bijou Rink at Holyoke, Mass.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Lulu Hurst delighted a packed house with her wonderful skill, 2d.

Item: Annie Clarke, of Boston Museum co., spent a few days at the Aequidneck House.

SOUTH CAROLINA.

CHARLESTON.

Ella Backus, a pianist from Boston, is at the New Brighton Casino, Sullican's Island, and gives exhibitions of her skill in connection with Reeves Symphony Orchestra. Miss Backus plays well, and when she accompanies Messrs. Behr and Santvoord (violin and flute), the effect is very fine. The lady will appear in Charleston at an early date.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Leon and Cushman's Minstrel-Comedy co., July 24 and 25, to fair houses. The co. is a good one for this particular style of burlesque. The travesty called Ill-Fed-Dora is very funny, and kept the audience in a roar. Leon is a good female impersonator. He should have a play written for his own specialties. The game of baseball is an excellent take-off on modern players. They deserved better houses than they had, and doubtless would have drawn more during livelier times.

Arena: Shaw's Silver-Plate Circus has camped with us for a week. This is an alleged "Great One-Ring Circus." It consists of a few crow-bait horses and amateur circus performers, with two clowns that it would be a charity to kill. During the first night's performance two tiers of benches crashed to the ground, but by a kind but undeserved Providence, nobody was injured enough to sue for damages. There was something like a thousand persons present, and perhaps three hundred were on the falling seats. The lights are common kerosene lamps with glass chimneys, and quite an excitement was created at one point by a lot of these being blown out by one of the number exploding. The clowns are responsible for this chapter of accidents.

Items: Fay Templeton (or her manager) must have fallen in love with Denver, from the way Salt Lake has been treated. The dates were changed three times after the advertisement first appeared, and now the time is shortened (from four to two nights), and set for 1st and 2d.—Remenyi, the violinist, has given us the dead shake after hanging his lithos. He was to have appeared at the Walker.—John T. Caine, delegate to Congress, and one of the managers of the Salt Lake Theatre, has returned from Washington, where he has been for the past eight months.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): The Barlow-Wilson's Minstrels will open a two nights' engagement on the 15th. They will play in the following cities in the State under Mr. Powell's management: Hampton, 16th; Norfolk, 18th; Petersburg, 19th and Lynchburg, 20th.

Mozart Hall (C. L. Seigle, manager): The regular musicale which took place on July 31 was unusually entertaining. The clarionet solo, arranged by Cavallini, the celebrated virtuoso, was rendered with exquisite taste and finish by Felix Jandrin, who captivated the audience by his brilliant execution. The vocalist was Miss E. J. Detweiler, of Washington, who was accorded a very flattering reception.

Comique (W. W. Putnam, manager): Business improved a little last week. All the old faces have been retained, and the announcement is made of the engagement of Marie Venturoli and Phil Clementine.

Items: A Bauer, the pianist, has been elected director of the Gesang-Verein Virginia, and also of the Richmond Choral Union. He is now engaged in getting up the opera of The Daughter of the Regiment, which will be given in the Fall. Robinson's Circus will be here the first week in September.

WEST VIRGINIA.

WHEELING.

Some days ago Manager W. S. Foose issued invitations for July 31 to the friends and patrons of the Opera House and members of the press to witness the shifting of new scenery recently painted by M. Armbruster, of Columbus, O. A new drop-curtain has been added. It is rich in color and neat in design, and its unveiling was greeted with applause. All the scenery is well painted, and received considerable applause as it was presented. This house is now better furnished than ever before. The Opera House orchestra entertained the audience with some very fine selections. The audience was highly entertained for about an hour.

Arena: John Robinson's Circus appeared for two performances July 29, and notwithstanding rain a large crowd turned out and filled his tents. The show is a good one and deserves all the patronage it gets. Professor Williams, the strong man, accidentally let a cannon-ball drop on the head of his assistant, seriously injuring him. One of Robinson's large oxen died while here. It showed signs of sickness on the street, and when it arrived at the circus ground it lay down and shortly expired.

WISCONSIN.

MILWAUKEE.

With only one place of amusement running and but one change of programme during the week it is rather difficult for a novice to write a very interesting letter. Judging from the size of the audiences and the number of encores, the Carleton Opera co. has made the hit of the Summer season at the Park. The "Standing-room only" sign is hung out every evening, while Messrs. Litt and Davis beam in a happy manner on everybody, and rake in the ducats with an eagerness that can easily be accounted for. So far, The Merry War has been produced every night, with tremendous success. Every solo, every duett, every quartette, and in fact nearly every chorus has been encored until one could hear nearly the entire opera twice for fifty cents, and it has been very near the hour when graveyards yawn ere the delighted audiences were satisfied. To attempt to particularize with justice would be difficult. Lilly Post as Violetta, and Rose Beaudet as Artemisia both have very sweet voices, but hardly strong enough for the parts. Jessie Bartlett-Davis as Elsa, with strong, beautiful voice, added greatly to the favorable impression made here in former engagements. Mr. Carleton as General Amberto Spinola, with his excellent singing and fine stage presence, made a decided success. His singing of the romanza in the second act, composed expressly for him by Herr Catenhausen, was roundly applauded. Although handicapped by the flat, insipid part of the Marquis, J. C. Taylor both acted and sang very acceptably. Herr Adolphi caused much amusement by his acting in the part of the tulip planter of Holland. The chorus is strong and effective, and altogether is one of the best attractions Manager Litt has yet given us. The Amazon march in the third act, led by Charles Wisdom, was very well done. Fra Diavolo will be presented Friday evening and Sunday matinee. Next week, Hess Opera co.

Manager Marsh of the Opera House is still away on a pleasure trip.

Manager Deakin of the Academy, accompanied by his wife, has gone to California for a month, and Treasurer Hall is enjoying himself in the city.

Harry J. Powers and wife, of Hooley's Theatre, Chicago, were at the Park Thursday night.

Will J. Davis, of the Castleton Opera co., denies that they will consolidate with Hess the coming season.

Irene Worrell and Prof. V. Ritter and wife are at Shenby's Concert Garden this week.

SHEBOYGAN.

The Sheboygan Opera House (J. M. Kohler, manager): The inimitable Sol Smith Russell opened his season, July 22, after one week's rehearsing here. He did not have as good a house as that of a year ago, but he was satisfied. The Tom Dilloway of Mr. Russell is familiar to us, and it need not be said that he kept the audience in good humor throughout the play. His support, however, is not as good as that of last season. The co. consists of the following people: Frederick Conway, Archie Lindsay, Frederick I. Wildman, John Marshall, J. F. Keenan, Virginia Bray, Esther Gilbert, Margaret Parker and Mary Morgan, John J. Kennedy and Leonora Hansen, his wife, had their joint benefit, July 31. The play selected was Fileen Oge. Carrie Radcliffe acted charmingly in the role of Eileen Moriarty. She is a handsome and graceful actress, and a favorite off as well as on the stage. Harry T. Emery played Patrick O'Donnell with rare earnestness and intelligence. The Bailiff was capitally done by John J. Kennedy. J. W. McConnell, as Bryan O'Farrell, and Leonora Hansen, as Bridget Maguire, were humorously effective, and the old-fashioned Irish drama was thoroughly enjoyed by the people present. The scenery and mounting were all that could be desired, especially the rail scene, which was painted expressly for this piece by I. J. Carter, now a member of the McConnell Stock co.

EAU CLAIRE.

The season opened at the Grand Opera House Saturday, 2d, with Sol Smith Russell in Edgewood Folks. J. F. Cass, manager, has recently returned from the East, where he has engaged a class of attractions better than any ever before put on the boards at this place. The past season has been one never before equalled in this city.

The Eau Claire Opera House co., at the expense of a little over $70,000, erected the Grand Opera House, which was opened Oct. 3, 1883, with Emma Abbott, and under the management of Mr. Cass has presented many first-class attractions.

CANADA.

HALIFAX.

Academy of Music (H. B. Clark, manager): Great preparations are being made for the production of The Silver King by Lytell's co., during the week commencing August 11. Mr. Peiler and his assistants are daily engaged in painting an entire new set of scenery for this production.

Lyceum (Robert Cluney, agent): The variety show at this house continues to be a bonanza for the managers. The new faces during the past week were Frank and Fanny Davis, Grace Sherwood and Charles Phillips.

Arena: Robbins' Circus gave performances afternoon and evening of July 28, 29 and 30. As a circus the show is not a success, but viewed as an athletic exhibition is really good, and some of the acts are better than seen with larger cos. The menagerie is small and the museum still smaller. The tent was crowded at every performance, but on the evening of the 29th, before 8 o'clock, the sale of tickets had to be stopped and hundreds were compelled to turn homeward.

MONTREAL.

Crystal Palace Opera House: Fatinitza has been running for the past week to good houses. Mr. Barnett has assigned to James Baxter and Palmer and Co. I presume a new manager will be appointed by the syndicate in the course of a few days. It is said that Mr. Barnett will take a co. to Toronto shortly. Hoyer's Allied Attractions presented a fine show last week. This week, the Four Musical Emperors and Jennie and Arthur Dunn head the list of attractions.

TORONTO.

People's Theatre (J. C. Conner, manager): This house opened under its new management July 21. The auditorium is well ventilated and no inconvenience is felt by the spectators. The opening attraction was the Pauline Markham comb. in Moths. The play was kept on all week. The co. is a strong one, considering the time of year, and gave a splendid performance. The acting of Miss Markham as Vere and Charles Barton as Lord Jura was commendable. Randolph Murray as Prince Zorell played the villain admirably, and Edith Bird as Fuchsia Leach, the American girl, created a favorable impression. The audiences throughout the week have been large, and owing to the success of the co., the engagement has been prolonged for another week. Led Astray, Camille and East Lynne will be presented.

Summer Pavilion (late Dime Pavilion): A variety co., partly composed of local talent, played to fair houses week of July 28. Sol Walters, a resident of this city, made his debut as an Irish comedian, and scored a great success. He informs me that he has secured an engagement in a leading variety co. in the States. The St. Quinten Opera co. will occupy the boards week of 4th, having closed at the Zoological Gardens rather abruptly the first part of last week. W. J. Hill, late of the Zoo, has secured the management of the Pavilion. Patience will be put on for the first three nights. It is to be hoped that the co. has been strengthened, as their performances at the Zoo toward the last were execrable, and certainly were no credit to Miss St. Quinten. An entertainment worthy of patronage is promised this week.

ASBURY PARK, N. J.

Patterson's Opera House: On Tuesday evening of last week the opera of Patience was given, to a fairly good house. As Patience, Miss Grey did nicely, singing the music sweetly and acting the part charmingly. Harry Haskell, as Colonel Calverly, was not quite up in his lines. This was particularly noticeable to the audience in the solo when he first appears with the dragoons. Mr. Figman made a very poor Bunthorne, gagging the part, and singing the music so rapidly that the words were entirely lost to the audience. Mr Figman should remember the advice "*Dulce est desipere in loco.*" George Sturgis appeared to much better advantage as the Duke than in anything else he has been cast for. He sang his solo, "Your Maiden Hearts," with much pathos. Miss Figman made a very sweet Lady Saphir. Mr. Seaman's Grosvenor was a companion picture to his Pippo. The love-sick maidens were all as pretty as a garden of roses. One of the prettiest parts of the opera, beginning "I hear the soft note," which should be sung *andante con moto*, was ruined by being sung *allegretto*, thus changing the entire effect. Wednesday night the much worn, but still favorite, Pinafore was given. Miss Grey sang the music of Josephine better than anything she has yet done. George Sturgis made a fine-looking sailor, and caused quite a flutter among the fair sex in the audience when he first appeared on deck. It is by far the best bit of work he has yet done, and much applause was given him for his excellent singing. Tom Tucker was played by a very sweet little boy under the name of Master Harry. He did his small part as well as some of the older ones upon the stage, and his dance, at the end of the first act, was vigorously encored. Miss Vining, Miss Nicholson and the rest of the sisters, cousins and aunts, looked exceedingly pretty. As Captain Corcoran, Mr. Seaman's rich baritone voice was heard to great advantage. Mr. Figman, as Sir Joseph, did better than in anything he has yet been cast for. The opera season came to an end Thursday evening, the co. appearing for the last time in Patience. Mr. and Mrs. George S. Knight appeared Friday evening, in Fred Marsden's comedy of Otto, before a packed house. Mrs. Knight, as Lizette, carried off the honors of the evening. The co. was, with the exception of George Grey, who personated Casper Berks, the villain, very poor.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Ada Gilman): Philadelphia, 28, two weeks; N. Y. City, Sept. 1, four weeks; Brooklyn, 29, week.

A Mountain Pink Co. (Della Moore): Cincinnati, 25, week; Louisville, Sept. 1, week.

Abbey: Troy, N. Y., Sept. 11.

Augustin Daly's Company: London, England, July 19, ten weeks.

Augustin Daly's Second Co.: Boston, Sept. 1, two weeks.

Aunt Sally: Virginia City, Nev., August 11, week; Brooklyn, 25, week; Williamsburg, Sept. 1, week.

Alvine Rogers Co.: Boston, August 11, two weeks.

Anthony's Uncle Tom Co.: Washington, August 25, week; Philadelphia, Sept. 1, week; Pittsburg, 8, week; Cleveland, 15, week.

Baker and Farson: Baltimore, Sept. 8, week.

Barlow Campbell's Separation Co.: N. Y. City, Sept. 1.

Barlow Campbell's Siberia Co.: Brooklyn, 25, week; Williamsburg, Sept. 1, week.

Barlow Campbell's White Slave Co.: N. Y. City, 18, week.

Brooks and Dickson's La Cigarette Co.: Philadelphia, Oct. 20.

Bertha Welby: Reading, Pa., Sept. 8.

Blue Ouen Co. (Walter Bentley): Philadelphia, 25, week; Pittsburg, Sept. 1, week; Baltimore, 8, week.

Boston Theatre Silver King Co.: Manchester, N. H., Sept. 1, 2, 3; Lowell, Mass., 4; Portland, Me., 5, 6; Augusta, 7; Providence, 11, week.

Bunch of Keys (Frank Sanger, manager): Brooklyn, August 25, week.

Bunch of Keys (Dudley McAdow, manager): Asbury Park, N. J., August 3.

Barras-McAuley: Oneida, N. Y., Sept. 4.

Charlotte Thompson: Portland, Ore., August 4, two weeks; San Francisco, 11.

Clara Morris: N. Y. City, Sept. 2.

Crowley's Banker's Daughter Co.: Portsmouth, N. H., August 25; Lewiston, Me., 27; Bangor, 28; Rockland, 29; Belfast, 30; Bangor, 31; Augusta, Sept. 4; Brunswick, 5; Milford, Mass., 6.

Carroll-Sutton: Norwalk, Ct., Sept. 4; Middletown, 5; St. Louis, 2—, week.

Clarke Scott: Ottawa, Ill., 1—2; Streator, 11; Joliet, 12 to 16.

Collier-Bach Co. (R. F. Mantell): N. Y. City, Sept. 1, four weeks.

C. B. Bruce: Boston, Sept. 1, week.

Charles Foster: Newark, N. J., 4, week.

Calvert-Lorimer: Philadelphia, 21, week; Norwalk, Ct., Sept. 1.

Clark's Hidden Hand Co.: Elgin, Ill., 1—.

C. L. Davis: Augusta, Me., Sept. 2.

Comedian's Aspirations (M. W. Haney, mgr.): Philadelphia, August 25, week; Bethlehem, Pa., Sept. 1.

Dion Boucicault: Cleveland, Sept. 1, week; Elgin, Ill., 11.

Daisy Rice Burroughs Co.: Chicago, 4, two weeks.

Dickson's Novelty Co.: Oskaloosa, Ia., August 25 (Fair week).

Duncan Thompson: Chicago, August 25, two weeks; Elgin, Ill., Sept. 1.

Devil's Auction (Frank Gardner, manager): San Francisco, July 21, four weeks; Topeka, Kas., Sept. 8, week (Fair).

Dan Sully's Comedy Company (F. H. Bunker, mgr.): N. Y. City, July 21, three weeks; Asbury Park, N. J., August 18; Baltimore, 25, week; Washington, 31, week; Columbus, O., Sept. 1, week; Cincinnati, 8, week; St. Louis, 15, week.

Daly's Vacation Co.: Milford, Mass., 25; Woonsocket, R. I., 26; Plymouth, Mass., 27; Taunton, 28; New Bedford, 29; Fall River, 30; Williamstown (University), Sept. 1, week.

Ewing-Carleton Co.: Fremont Neb., Sept. 1, week.

Kellogg-Wheeler-Lee Co.: Emporia, Kas., 27; Wichita, 28; Newton, 29; Hutchinson, 30; Lawrence, 31; Leavenworth, Sept. 1, week; Salina, 22; Pueblo, 23; Colorado Springs, 24.

Kiralfy Bros.' Co.: N. Y. City, Sept. 22, two weeks.

Kiralfy Bros.' Co.: Sweet Springs, Mo., 11, week.

Kiralfy Bros.' Co.: N. Y. City, Oct. 26, five weeks.

Frank Mayo: Philadelphia, Sept. 8, two weeks.

Frederic Chicago, Sept. 1, two weeks.

Fox-Wilson: Detroit, Sept. 1, week.

F. S. Chanfrau: Boston, Sept. 1, four weeks.

Fox on the Rhine: Pittsburg, 4, week; Louisville, 11, week; Columbus, 18, 19; Cincinnati, 25, week.

Frohman's Co. (Daniel): New York City, July 21, three weeks; Cincinnati, 25, week.

Gilbert's Fun on the Bristol: St. Paul, Sept. 1.

Geo. Williams: (J. H. Robb, manager): Chicago, August 4, week.

Gus Williams': Salt Lake, 7, 8, 9; San Francisco, 11, two weeks.

Gaiety (F. A. M. Co.): Providence, Sept. 2, 3, 4; Boston, 5, two weeks.

Geo. R. Edson: Baltimore, 18, week.

Hayes-Kohler Co.: Boston, Sept. 22.

Hill's People's Theatre Co., Cambridge, N. Y., 11, two weeks.

Helen Jaynes: Rochester, N. Y., 4, week.

Haverly: Cincinnati, Sept. 1, two weeks.

Hennessy-Delaney Co.: Detroit, Sept. 1, week.

Henry Watkins: Danville, Ky., 5 to 9; Richmond, 11, week.

Henry Ives: Quebec, Sept. 27; Montreal, Oct. 1, 2, 3, 4.

Henderson's Co. (Claire): Jersey City, Sept. 1, three weeks.

Hennessy-Dee Bootle Co.: Cleveland, August 25, week; Decatur, Ill., Sept. 6.

In the Ranks Co.: San Francisco, August 11, two weeks.

J. K. Emmet: Albany, Sept. 15, week.

Julia A. Hunt: Providence, 4, week; Worcester, 11, week.

John McCullough: Racine, Wis., Sept. 11.

John T. Raymond: Flint, Mich., Sept. 4; Cincinnati, 7, Joseph Jefferson: Detroit, Sept. 15.

Janauschek: N. Y. City, Sept. 15, two weeks.

Jacobs-Keyser Opera Co.: N. Y. City, August 11, three weeks.

Jesse James Co.: Johnstown, Pa., August 30; Pittsburg, 25, week.

Kate Clayton: Newark, N. J., 28, week.

Kaolists (Mr. and Mrs. George S.): Philadelphia, Sept. 1, week; N. Y. City, Oct. 20, four weeks.

Katie Putnam: Lexington, Ky., August 25.

Kennedy Burlesque Co.: N. Y. City, Sept. 8, two weeks.

Kiralfys' Siege: N. Y. City, Sept. 1, six weeks.

Lewis Morrison: Brooklyn, Sept. 1, two weeks.

Louise Pomeroy: N. Y. City, 18, week.

Lilian Olcott: Easton, Pa., Oct. 20.

Lawrence Barrett: Denver, Col., August 4, week; Salt Lake, 11, week; San Francisco, 18, four weeks; Portland, Oregon, Sept. 15, two weeks.

Leon-Cushman Co.: San Francisco, July 28, two weeks; Plattsmouth, Neb., Sept. 1.

Lights o' London (Eastern): Bangor, Me., Sept. 1.

Lights o' London (Western): Montreal, Sept. 1, week.

Loretta Ellani: Brooklyn, August 4, week; Paterson, N. J., 11, week; Williamsburg, 18, week.

Lisa Weber: Chicago, 4, week.

Lizzie May Ulmer: Boston, August 18, two weeks.

Lizzie Evans: Worcester, Mass., August 4, week; Rochester, 11, week; Pittsburg, 18, week; Chicago, 25, week; St. Louis, Sept. 1, week; Wheeling, 8, Fair week; Cincinnati, 15, week; Louisville, 22, week.

Lillian Brown's Jollities: St. Louis, Aug. 25, week; Louisiana, Mo., Sept. 1; Bowling Green, 2; Mexico, 3; Moberly, 4; Bonneville, 5; Sedalia, 6; Clinton, 8; Nevada, 9; Ft. Scott, Kas., 10; Lamar, Mo., 11; Springfield, 12; Pierce City, 13; Carthage, 15; Joplin, 16; Independence, 18; Winfield, Kas., 19.

Louis Aldrich (My Partner): St Paul, Sept. 1, 2, 3; Minneapolis, 4, 5, 6.

Louise Sylvester: Racine, Wis., Sept. 1, 2, 3; Streator, Ill., 4; Peoria, 5, 6; Lincoln, 8; Burlington, Ia., 9 to 12; Springfield, Ill. 15.

Lotta: N. Y. City, Sept 15, four weeks; Philadelphia, Oct. 13, four weeks.

Lyrell's Co.: Halifax, August 4, two weeks.

Lester's N. Y. Co.: Akron, O., 12.

M. B. Curtis: St. Paul, 18, 19, 20; Minneapolis, 21, 22, 23; Eau Claire, Wis., 25; Oshkosh, 26; Milwaukee, 27 to 30; Chicago, 31, week.

Milton Nobles: Buffalo, Sept. 8, 9, 10; Youngstown, O. 11; Dayton, 12, Terre Haute, Ind. 13; St. Louis, 15, week; Cincinnati, 22, week.

Mme. Janisch: N. Y. City, Sept. 29.

Margaret Mather: Buffalo, Sept. 1, week; Rochester, 15, week.

Mattie Vickers: Omaha, Sept. 4, 5, 6; St. Louis, 7—, week.

Mr. and Mrs. McKee Rankin: Detroit, Sept. 1.

Mattie Williams Co.: Oskaloosa, Ia., 16, 18.

Miner's Silver King Co.: N. Y. City, 18, two weeks; Harlem, Sept. 1, week.

Miner's Silver King Co. No. 2: Buffalo, 25, week.

Martin Golden Co.: Mexico, Mo., 22, week.

Minnie Maddern: N. Y. City, 11, two weeks.

Mrs. Cottrelly: Philadelphia, 18, week.

Mugg's Landing Co.: Providence, R. I., Sept. 1, 2, 3.

Mabel Norton Co.: Lampasas, Texas, July 28, two weeks.

Neil Burgess: Boston, Sept. 1, week.

N. C. Goodwin: Boston (Bijou), 11, week.

Newton Gottholdt: Pittsburg, Sept. 8, week.

Oliver Doud Byron: Yonkers, N. Y., Sept. 22.

Only a Farmer's Daughter (Joseph Frank, manager): Schenectady, N. Y., Sept 1.

Our Colored Friend Co.: N. Y. City, 11, two weeks.

Pauline Markham Co.: Toronto, 4, week.

Patti Rosa (Mizpah): Providence, 25, week; Worcester, Mass. Sept. 1, week; Philadelphia, 8 week.

Peck's Bad Boy Co. (Atkinson's): Steubenville, O., Sept. 5.

Pavements of Paris Co.: Chicago, 11, two weeks; St. Paul, 28, 29, 30.

Power of Money Co.: Philadelphia, 25, week.

Pulse of New York Co.: Philadelphia, Sept. 8, two weeks.

Robson and Crane: Lawrence, Mass., Sept. 15.

Reihan's 7-20-8 Co.: Yonkers, N. Y., Sept. 1.

Raz. Baby Co.: N. Y. City, 11, two weeks.

Redmund-Barry Co.: Providence, 25, week.

Roland Reed: N. Y. City, Sept. 8, week.

Romany Rye Co. B: Montreal, Sept. 8, week.

Rentfrew's Pathfinders: Niles, Mich., Sept. 12; Wabash, Ind., 20, 21, 22.

Rentoul: Philadelphia, Nov. 20.

Ranch 10 Co.: Lansing, Mich., Sept. 4.

Sol Smith Russell: St. Cloud, Minn., 7; Fargo, Dak., 8; Winnipeg, 11, week; St. Paul, 21, 22, 23.

Seven Ravens Co.: N. Y. City (Niblo's), 18—indefinite.

Shadows of a Great City Co.: Chicago, July 28, two weeks; N. Y. City, Sept. 1.

Stanford-Foster Co. (Edward Witting, mgr.): Yarmouth, N. S., Sept. 3, 4, 5; Kentville, 6; Halifax, 8, week; St. John, N. B., 15, 16, 17, 18; Fredericton, 19, 20.

Shook and Collier's Stock-Beaten Co. (Western): N. Y. City, August 25, two weeks.

Shook and Collier's Stock-Beaten Co. (Central): Poughkeepsie, Sept. 1.

Sawtelle Comedy Co.: Oneida, N. Y., 4, week.

Shook and Collier's Blue and Grey Co.: Williamsburg, Sept. 1, week.

T. W. Keene: Pittsburg, Sept. 1, week; Steubenville, O., 8.

Thompson-Williams Co.: N. Y. City, 18, seven weeks.

Two Johns Co.: Easton, Pa., Sept. 15; Allentown, 16; Pittston, 17; Lancaster, 18; Norristown, 19; Wilmington, Del., 20.

Tavernier Comedy Co.: Whitehall, N. Y., 25.

Wages of Sin Co.: Boston, August 25, two weeks.

Wallack's Lady Clare Co.: Minneapolis, 4, week; Omaha, 11, 12, 13; Cheyenne, 14, 15, 16; Denver, 18, week; Salt Lake, 25, week; San Francisco, Sept. 1, four weeks.

W. J. Scanlan: Grand Rapids, Mich., Sept. 1, 2, 3.

Wonderful Boom Co.: Cincinnati, Sept. 1, week.

W. L. Sherman: San Francisco, July 28—indefinite season.

Wilbur Dramatic Co.: Indianapolis, August 4, week.

Wanted—A Partner Co.: N. Y. City (New Park), August 25, two weeks.

Zarity (Tompkins and Hill's): Boston, Sept. 22—indefinite season.

Zimmerman Burletta Co.: Brooklyn, 18, week.

OPERA AND CONCERT COMPANIES.

Acme Opera Co.: Chicago, August 4, two weeks.

Bijou Opera Co. (Orpheus and Eurydice): San Francisco, July 14, four weeks; St. Paul, 14, 15, 16.

Blanche Corelli: Buffalo, 4, two weeks.

Bagland Opera Co.: Louisville, 4, week; Chillicothe, O., 11, week.

Blanche Corelli: N. Y. City, August 18, two weeks.

Bijou Burlesque Co.: Philadelphia, Sept. 1.

Carleton's English Opera Co.: Stillwater, Minn., 7; Duluth, 8, 9; Minneapolis, 11, 12, 13; St. Paul, 14, 15, 16; Chicago, 18, two weeks.

Corinne Mehlhausen: Boston, August 4, two weeks; Providence, 18, week; Worcester (return), 25, week.

Catherine Lewis Opera Co.: Orange, N. J., Sept. 15; Philadelphia, 22, week.

Duff's Opera Co.: Philadelphia, Sept. 2—.

Emma Abbott Op

HORNE COMIC OPERA CO.: Fremont, Neb., 9; Blair, 11; Sioux City, Ia., 12 to 14; Sioux Falls, 16, 17.
HUNT OPERA CO.: Milwaukee, 11, two weeks.
HUSTON OPERA CO.: Toronto, August 4, week.
JANAUSCHEK: Baltimore, indefinite Summer season.
LOUIS LESTER OPERA CO.: Cincinnati, July 28, five weeks; Louisville, Sept. 15.
MCCLOSKEY COMIC OPERA CO.: West End, New Orleans, Summer season.
MCCULLY'S LITTLE DUKE CO.: N. Y. City (Casino), August 4—indefinite season.
MCCAULL'S FAREO CO.: Chicago, Sept. 1, three weeks; Philadelphia, 29—indefinite season.
MILLS, THOS.: N. Y. City (Wallack's), Sept. 1, two weeks.
MORTON PYNE CO.: Boston Sept. 1, six weeks.
NEW YORK OPERA CO.: Bethlehem, Pa., Sept. 11, 1.
PYNE'S OPERA CO.: Atlantic City, July 7—indefinite season.
ST. QUINTEN OPERA CO.: Toronto, 28, two weeks.
WILBYE-GOLDEN OPERA CO.: Rochester, August 4, two weeks; Buffalo, 18, two weeks.
WILSON OPERA CO.: Cleveland, until August 23; Akron, 25.

MINSTREL COMPANIES.

BARLOW-WILSON: Pittsburg, Pa., 7, 8, 9; Altoona, 11; Hampton, Va., 26; Norfolk, 28; Petersburg, 29; Lynchburg, 30; Rome, Ga., Sept. 11.
CALLENDER'S: Boston, Sept. 8.
CAL WORDEN'S: Toronto, Sept. 15.
FULTON'S JUVENILES: New Orleans, August 4, 7, 8.
HAVERLY'S: Janesville, Wis., August 9; Freeport, Ill., 11.
HYDE AND BEHMAN'S: Brooklyn, August 25, week; Chicago, N. Y., Sept. 5.
PRIMROSE'S: Detroit, August 4, six weeks.
SWEET AND BOYLE'S: Newburg, N. Y., August 23; Oneida, 28.
THATCHER, PRIMROSE AND WEST'S: Buffalo, 7, 8; Rochester, 9; Syracuse, 11; Utica, 12; Amsterdam, 13; Saratoga, 14; Troy, 15; Albany, 16; Hartford, Ct., 18; Springfield, Mass., 19; Worcester, 20; Brockton, 21; Lowell, 22; Lynn, 23; Boston, 24, week.

VARIETY COMPANIES.

BAUMANN' BRIGHT LIGHTS: Chicago, Sept. 7; Pittsburg, 14, one week.
GEORGE LOYAL CO.: Providence, 4, week; Columbus, O., 11, week; Louisville, 18, week.
HOWARD ATHENÆUM CO.: N. Y. City, Sept. 1; Boston, 8.
IRA SIMMONS' BLONDES: Boston, August 4, two weeks; Columbus, O., 18, week; Buffalo, Sept. 1, week.
LEAVITT'S SPECIALTY CO.: Shamokin, Pa., 11.
LEON-HARRY MAJESTICS: Lowell, Mass., 11, week; Providence, 18, week.
MAGCO'S HUMPTY DUMPTY: Brooklyn, August 11, week; Newark, 18, week.
PAT ROONEY'S CO.: Saratoga, N.Y., 25; Cohoes, 26; Gloversville, 28.
PAYNE-FOX CO.: Providence, 4, week; Williamsburg, 11, week; Lowell, Mass., 18, week.
SAWYER'S SPECIALTY CO.: Dayton, O., 7 to 11.
SULLIVAN'S MALONEY'S RAFFLE CO.: N. Y. City, July 28, two weeks.
TONY PASTOR'S CO.: Saratoga, N. Y., August, 11, 12; Rochester, 14; Jamestown, 16; Jackson, Mich., 21; Akron, O., 22; St. Louis, Sept. 1, week.
WORLD SPECIALTY CO.: Brooklyn, 4, week.

MISCELLANEOUS.

ANTHONY'S BICYCLISTS: Saratoga, N. Y. August 9; Gloucester, Mass., 11.
AVERIES' NOVELTIES: Wellington, Kas., August 18.
DELEVAN'S TENT SHOW: Taunton, Mass., 4, week; Brockton, 11, week; Fall River, 18, week.
HUNGARIAN GYPSY BAND: Philadelphia, 4, indefinite.
LULU HURST (Electric Girl): Brooklyn, 4, week.
TONY DENIER'S HUMPTY DUMPTY: Scranton, Pa. August 18.
WOOD'S TEN-CENT SHOW: Battle Creek, Mich., 11, week; Jackson, 18, week.

CIRCUSES.

ADAM FOREPAUGH'S: Burlington, Ia., 7; Macomb, Ill., 8; Galesburg, 9; Peoria, 11; Lincoln, 12; Mattoon, 13; Decatur, 14; Jacksonville, 15; Springfield, 16; Champaign, 18; Danville, 20; Vincennes, Ind., 22; Evansville, 23; Logansport, 25; Ft. Wayne, 29; Defiance, O., 30.
ANGLO-AMERICAN: Yates Centre, Kas., 9.
BURR ROBBINS': Princetown, Ind., 7; Fairfield, Ill., 8; Mt. Vernon, 9.
BUFFALO BILL WILD WEST SHOW: Providence, R. I., 7, 8, 9; New Bedford, Mass., 11.
BARNUM'S: Bradford, Pa., 7; Jamestown, N. Y., 8; Erie, Pa., 9; Pittsburg, 11, 12; Newcastle, 13; Meadville, 14; Warren, O., 15; Cleveland, 16; Sandusky, 18; Toledo, 19; Detroit, 20; Port Huron, 21; E. Saginaw, 22; Bay City, 23; Muskegon, 25; Grand Rapids, 26; Lansing, 27; Jackson, 28; Kalamazoo, 29; Elkhart, 30; Chicago, Sept. 1, week; Joliet, Ill., 8; Streator, 9; Peoria, 10; Bloomington, 11; Lincoln, 12; Springfield, 13; St. Louis, 15, week; Moberly, Mo., 22; Chillicothe, 23; Marysville, 24; Council Bluffs, Ia., 25; Omaha, Neb., 26; Lincoln, 27; St. Joseph, Mo., 29; Atchison, Kas., 30; Leavenworth, Oct. 1; Topeka, 2; Kansas City, Mo., 3; Sedalia, 4; Mattoon, Ill., 6; Terre Haute, Ind. 7; Crawfordsville, 8; Lafayette, 9; Indianapolis, 10; Anderson, 11; Shelbyville, 13; New Albany, 14; Louisville, Ky., 15; Frankfort, 16; Lexington, 17; Maysville, 18; Xenia, O., 20; Columbus, 21; Urbana, 22; Marion, 23; Ashland, 24; Ravenna, 25.
COLE'S: Montpelier, Idaho, 7; Green River, Wy. T., 8; Park City, Utah, 9; Elko, Nev., 11; Battle Mountain, 12; Austin, 13; Reno, 15; Carson City, 16; Nevada City, Cal., 18; Auburn, 19; Marysville, 20; Oroville, 21; Chico, 22; Red Bluff, 24; Redding, 25; Willows, 26; Woodland, 27; Sacramento, 28; Elmira, 29; St. Helena, 30; Napa, Sept. 1; Vallejo, 2; Martinez, 3; Oakland, 4; San Francisco, 6, seven days.
DORIS': Mt. Sterling, Ill., 7; Carthage, 8; Monmouth, 9; Bushnell, 11; Beardstown, 12; Vermont, 13; Elwood, 14; Wyoming, 15; Mendota, 16; Lasalle, 18; Pontiac, 19; Kankakee, 20; Tuscola, 21; Effingham, 22; Centralia, 23; Fulton, Ky., 25.
F. A. ROBBINS': New Glasgow, N. S., 7; Antigonish, 8; Pictou, 9; Charlottetown, P. E. I., 11, 12; Summerside, 14; Spedisc, N. B., 14; Moncton, 15; Richibucto, 16; Chatham, 18; Newcastle, 19; Bathurst, 20; Campbellton, 21; Rimouski, 22.
HALL'S: Chicago, July 28, two weeks.
KING-BURKE: Arnprior, Can., 7; Pembroke, 8; Renfrew, 9; Ottawa, 11.
O'BRIEN'S: Newport, R. I., 9; Milford, Mass., 21.
PROF. GEO. BARTHOLOMEW'S EQUINE PARADOX: Portland, Me., 4, week; Waltham, Mass., 11, week; Newport, R. I., 18, two weeks; Worcester, Mass., Sept. 1, week.
ROBINSON'S: Cumberland, Md., 12; Frederick, 13; Hagerstown, 14; Berryville, Va., 15; Front Royal, 16.
SELLS BROTHERS': Kewanee, Ill., 7; Canton, 8; Havana, 9; Petersburg, 11; Carrollton, 12; Alton, 13; Louisiana, Mo., 14; Fulton, 15; Marshall, 16; Booneville, 18; Sedalia, 19; Clinton, 20; Lexington, 21; Warrensburg, 22; Pacia, Kas., 23; Ottawa, 25; Harrisonville, Mo., 26; Rich Hill, 27; Carthage, 28; Nevada, 29; Fort Scott, 30; Topeka, Sept. 11.

Posture-Masters.

Almost every one has an acquaintance who throughout his history always presents himself in a picturesque attitude and a more or less dramatic situation. From professional instinct, actors are likely to have frequently such occasions, and in this connection it must occur to many of them, who have come from an earlier to the present period, to call up an eccentric hero who has figured in and about New York—and, for that, about the world—as a poser and figure-piece in many combinations.

He is just now called to our notice by the following paragraph from one of the dailies: "Ned Buntline has invited President Arthur to spend a few days with him at Eagle Nest, his home, near Stamford." Buntline has flourished in many characters, and he has been equal to every one, and shown himself to be possessed of the true theatrical bias to fill whatever of the many parts in life was assigned to him.

He is recollected, more than a generation since, to have made his manor or domain, flaunting through Nassau street in an expansive blue cloak, wearing always a cap of a military stripe, with gold band and perhaps a tassel. He was again a romantic and aggressive character in the West; then, if not always, a tale-writer full of mystery and adventure. He figured also in New York as a playwright, having constructed more than one of the "Mysteries" and "Miseries" which flourished at the National Theatre in Chatham street.

Then we see him a leader on festive occasions, "spreading himself," still in his ample blue cloak and semi-military equipment. Still more characteristic is his "pose"—on a temporary exile from the city under a legal adjudication—standing forth on the wharf of Tillie Todiem on the North River, encased in a heavy sash-belting, a gamey regulation frock-coat; hailing with a right royal wave of his great sombrero the passing steamboats, which cheered his appearance with a rousing welcome.

Last of all to be mentioned of Buntline's vigorous personal attitudinizings was his publication of *N. J. Buntline's Own*, a weekly newspaper, conducted throughout its columns in the first person singular, throwing up the capital I as thick as the stars of a shining night. And now we have the eccentric hero of these demonstrations canvassing for a visit from the Chief Magistrate in the peasant rurality of Stamford—where, when the magnates meet, may they have a good time!

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RICH HILL, Mo.	4,500	600	J. Goldenberg.
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LAMAR, Mo.	3,500	800	Brown and Avery.
JOPLIN, Mo.	10,000	600	H. H. Haven.
WEBB CITY, Mo.	3,000	500	Aylor and Lester.
GALENA, Kas.	3,000	600	Gore and Stone.
BELLA, Mo.	3,000	400	W. J. Powell.
LEBANON, Mo.	3,000	600	Samuel Fannar.
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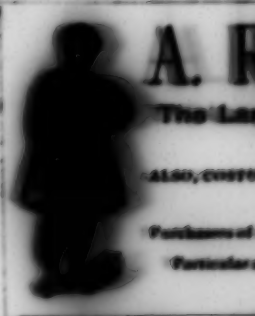

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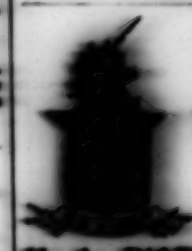

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CHICAGO, ILL., AUG. 4, 1884.
Important to Managers.
The SOSMAN & LANDIS SCENIC STUDIO, Chicago, Ill., have now under contract, to supply with scenery, the following Opera Houses and Halls, All of which which will be ready to open previous to Nov. 15, 1884:
Burtis Opera House, Davenport, Iowa.
Burnham Opera House, Waterloo, Iowa
New Opera House, Walnut, Iowa.
New Opera Hall, Toledo, Iowa.
Watson's Opera House, Vinton, Iowa.
Knowles' Opera House, Washington, Kas.
Moore's Opera House, Manhattan, Kas.
New Opera House, Caldwell, Kas.
Opera House, McPherson, Kas.
New Opera Hall, Nelson, Neb.
Opera House, Schuyler, Neb.
New Opera House, Hopkins, Mo.
New Opera Hall, Weimer, Texas.
New Opera Hall, Orlando, Fla.
New Opera Hall, Gainesville, Fla.
Opera House, Ocala, Fla.
Opera House, Leesburg, Fla.
Pearce Opera House, Vicksburg, Miss.
Masonic Opera House, Aberdeen, Miss.
Kyle's Opera House, Gadsden, Ala.
New Opera House, Fredericksburg, Va.
New Opera House, Delhi, N. Y.
New Opera House, Manitowoc, Wis.
Turner Opera Hall, Chilton, Wis.
New Opera House, Red Wing, Minn.
Opera Hall, Norway, Mich.
New Opera House, Allegan, Mich.
Stephenson's Opera House, Grand Haven, Mich.
Rink Opera House, White Pigeon, Mich.
New Opera House, San Diego, Cal.
Grand Opera House, Seattle, Washington Ter.
New Opera House, Loveland, Col.
New Opera Hall, Albion, Ind.
New Opera House, Princeton, Ill.
Hess Opera Hall, Lanark, Ill.
Grand Opera House, Bloomington, Ill.
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The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

A Paris Hat.

GREENVILLE, O., Feb. 2, 1885.

Bought from Mr. C. W. Tayleure two dollars and a half (for damages to a Paris hat, in full of all demands.

J. F. WEST.

I have encountered in my fourteen years upon "the road," as manager of Mr. and Mrs. Chanfrau, nearly every imposition by which greedy creditors and rapacious extortioners usually strive to force immediate payment of just and unjust claims. The writ of attachment, designed by law-makers for the protection of overconfiding creditors, is now frequently perverted into a legal instrument of summary illegal expression. This is the common experience of all travelling managers. I have successfully resisted some half dozen such attempts to rob me under the cloak of law.

The first occurred at Zanesville, O., eight or nine years ago, when, under the pretence that my then agent, Mr. Thomas W. Brown, had verbally contracted to place my entire company at a certain hotel, its landlord demanded $35 of me. I had not then learned the advantage of submitting to unjust demands, and the poor fellow tripping up over my refusal, tumbled down stairs. He supplemented his claim for debt with a charge of mayhem (he had scratched his ear in the fall). As a matter of course a writ of attachment was applied for, and an order of arrest issued. I engaged counsel and prepared to resist, when plaintiff compromised by accepting $5 and a *free pass to my show* when it might next appear in Zanesville. The pass was actually presented and accepted three years later.

On a later occasion, four years ago, a local manager of a Nebraska town, whom I had never met, attached my receipts in Akron, O., through the firm of Davis and Co., of Cincinnati, upon the allegation that I had contracted to play F. S. Chanfrau with him *five years before*, and imposed upon him a loss of $300. I gave the required security, fought the case, and won it. But the defence cost me nearly fifty dollars.

For several years my successive visits to Columbus, O., were invariably attended by assaults upon me, for which, nevertheless, I had to "pony up." Only a couple of years ago a big burly commercial traveller, who indecently attempted to force his way into a chartered conveyance, in which I was riding with a lady and gentleman, was summarily repulsed. Of course, he promptly had me arrested for assault and battery. I employed counsel and was determined to resist, when, at the instance of the cowardly complainant, an attempt was made to drag Mrs. Chanfrau from the stage of Comstock's Opera House, where she was giving a matinee performance to a large audience, and compel her to testify to an occurrence she had not witnessed. There was no help for it. I immediately confessed judgment and presented myself to meet the penalty. Even then the presiding magistrate (the then Mayor of the city) was very loth to excuse the madame's unnecessary attendance. However, he proved magnanimous in the end, and my opposition to an admitted trespass cost me only forty dollars.

The North Adams, Mass., outrage has already been commented upon and condemned by the press of the country. A malicious coward who called me a swindler for refusing to sell him a seventy-five-cent seat for fifty cents, was emphatically pronounced a liar. He insultingly dragged Mr. Chanfrau into his contemptible quarrel, and though not a blow had been struck on either side, and the original aggression came from him, the fellow had us both arrested, dragged back from Pittsfield to North Adams, a distance of twenty miles, and then when he found us prepared with legal assistance, falsely plead illness and asked a continuance of the case. Of course we could not afford to be summoned back from Chicago or Milwaukee upon a petty charge, and so confessing judgment we got off at an expense of only fifty-five dollars. It would have cost no more to have broken his head.

The cheapest affair of the kind ever thrust upon my unwilling attention was that of a bill-poster, not very far from Albany, N. Y., a number of years ago. After demanding and receiving $3.75 for extra work—hanging up my street bills instead of throwing them away—he followed me to the railroad station in town, to say that he bore no "hard feelings" in the case. I am certain he had not; no active resentment could well have been softer than mine. I merely emptied his paste-bucket over his head, and left him on the station platform an object of general derision.

But the "cheekiest" claims ever made upon me, that I can recall, was that conveyed in the receipt quoted at the head of this communication. A "property" hat being one night needed for Hart in Kit, the carpenter of the theatre *obligingly* loaned for the service a tile so ancient in style, so battered and forlorn in appearance, that it might have been worn by Paris of Troy, had "stove-pipes" instead of helmets been then the fashion.

I was preparing to leave town early the next morning when my agent in front of the house, James H. Alliger, brought me a demand for monetary compensation for damages to the specimen of hardware—I mean headwear. Its honest and simple hearted owner claimed that the hat had originally been made in Paris, was therefore very precious, and that the damages inflicted upon it would amount to at least $2.50, for which sum demand was imperatively made.

The claim was too audacious, too ludicrous to be gravely resisted. The alert hustler was politely requested not to disturb "the strong arm of the law" at that early hour of the morning. His claim was paid, a receipt taken, and the "Paris hat" left suspended in triumphant grandeur over the convenient projection of a brass door-knob.

The amount of the demands made upon me for sweets broken, soap mined or furniture scratched in hotels patronized by different members of my companies, would aggregate hundreds of dollars. Not one penny of them, however, did I ever pay. I was not "green" enough for that; my utmost verdancy, as will be gathered from my experience at Greenville, O., was of the "Paris" green shade.

CLIFTON W. TAVLEURE.

BROOKLYN, August 8, 1885.

Twins at Last

On Thursday night Colonel T. Alston Brown left for Boston to see if he could arrange for the production of Twins. He has no intention of allowing the Wallack or Frohman management to have anything further to do with the play. He said:

"Twins will be produced at the Boston Globe Theatre on Sept. 1, with John Howson in the title role. As far as possible the cast which we selected for the intended production at Wallack's will be retained."

Harry Miner's Enterprises.

Yesterday a MIRROR man had a long talk with Harry Miner on his various enterprises. The manager spoke glowingly of his prospects for the coming season. He has purchased considerable property on Chrystie street, in the rear of the People's Theatre, and has had elegantly fitted up offices placed therein. These will be the headquarters for all his enterprises. Here also are his city stables. Great improvements have been made at the People's Theatre since it closed. In the auditorium the prevailing color has been changed to gold. The dressing-rooms have been refurnished with carpet and mirrors. Speaking of his various enterprises the manager said:

"There are people who think I have moneyed men at my back. They are wrong. All my theatres belong to me out and out. I am at present negotiating for a site on Madison Square to erect a theatre, to be called the Paris Opera House. Some of the property I have secured. I expect to have it built and opened by the season of 1885-6. I will devote it to the highest class of legitimate attractions. I propose that it shall seat nearly 5,000 people. It will, if I can carry out my plans, be the grandest theatre in the United States. Recently I was offered the Newark Opera House, but declined it, as I could only get a lease. I have a much better site in view in that city."

"Does the Crimes of Paris go on the Road?"

"No. As I esteem the play greatly I will wait until later on. It must be well acted and mounted, and as I wish people to expect nothing but the best from me, I will keep the manuscript in the safe. I shall handle many of the new plays which French and Son will purchase. I paid $37,000 for The Silver King, and own it outright. I will put two companies on the road for about thirty five weeks. The De Belleville company opens at the People's on August 16, and comprises Frederick de Belleville, Eleanor Carey, John Jennings, F. McColloch-Ross, Charles Hopper, Charles Foster, Robert Brower, George T. James, George Conway, Harry Pierson, J. H. Howland, A. Bernard, P. J. Reynolds, M. Farmer, A. Jordan, C. Burns, C. H. Cramer, P. Wheeler, Thomas Benton, Charles Kent, Gracie Wade, Jennie West, Anna Hobson, Helen Stanley, and Tillie and Mamie Pollock. The other, the Bangs company, opening at the Mount Morris Theatre on Sept. 8, includes Frank C. Bangs, Charlotte Behrens, Abbie Pierce, Effie Shannon, May Campbell, Harry Colton, James Vincent, Samuel Vernany, Frank Dayton, T. J. Quinn, C. F. Burbridge, Lawrence Hanley, F. McDonald, G. D. Farnum, George Burke, W. P. Kitts, John E. Levison, M. Carlisle, T. V. Pence, Charles Parker, F. Lyton, Milton Keys, Winnie and Gertie Shannon.

"J. H. Mack, for eight years with Haverly, will be general manager for both companies. J. H. Washburn and W. Fowler will be treasurer and agent of the De Belleville company, and E. E. Hume and Harry Hine in the same capacity with the Bangs company.

Calls

The Ada Gilman Mountain Pink company will meet for rehearsal at the Walnut Street Theatre, Philadelphia, on Monday, August 11, at 2 P. M.

Barney Campbell's Separation company will meet at the Grand Opera House this city, on Thursday, August 21, at 10 A. M. The White Slave company meets at the same place on Monday, August 11, at the same hour.

The Nobody's Claim company meets at the Howard Athenæum, Boston, on Thursday, August 21.

Professional Doings.

—Janisch will play at the New Park on Sept. 29.

—Lytton Sothern will not return to America until 1886.

—Stella Boniface will be John T. Raymond's leading lady.

—Jenny Fisher says she does not go with the May Ulmer party.

—Joseph Murphy opens his season in Brooklyn on Sept. 15.

—Tony Pastor resumes his tour at Saratoga Springs on Monday night.

—Gustave Amberg is expected back from Germany about August 21.

—Rose Coghlan is resting at Kew, near London, and writes that she is having a splendid time. She returns in a month.

—J. S. Alexander has bought the Power of Money car from H. F. Wood.

—The Sunday concerts at the Casino will be entirely instrumental until the Fall.

—Arthur W. Tams will remain at the Bijou Opera House throughout the season.

—Clara Louise Kellogg is announced to sail from England for home on Thursday.

—George H. Adams, the clown, opens his season in Belleville, Ill., on August 25.

—Miles and Arthur have sold their comedy, A Play and a Plot, to the Berger Family.

—George C. Milo will play in Toledo, O., next Tuesday night, appearing as Damon.

—Mr. and Mrs. Marra (late Mrs. Charles R. Thorne, Jr.) arrived from Europe on Saturday.

—A new box-office has been erected at the Casino. The old one has been converted into offices.

—Jacques Kruger has returned to the city to begin rehearsals of Dreams.

—Johan G. de Bang, the musical director was married in Chicago last week to Sadie E. Dorr.

—Elsie Grey severed her connection with the Eliani company at Worcester, Mass. recently.

—Jacob Shattuck, treasurer of the Bijou Opera House, has returned to the city from San Francisco.

—A daughter was added on Monday to the family of Mr. and Mrs. Charles MacGeachy (*née* Cora Macy).

—The fixtures, scenery and furniture of the Cosmopolitan Theatre will be sold by auction to-day (Thursday).

—Many professionals were in the audience at the Casino on Monday night, but there were no deadheads.

—Lily Vinton and Leona Clarke, who played Lady Alexina and Boboky in Falka, have been re-engaged by McCaull.

—Louise Dickson and her daughter, Olive Berkeley, have returned from the Catskills to attend rehearsals of Queena.

—Legrand White will act as business manager for Minnie Maddern. He has spent all Summer in arranging for the season.

—C. R. Gardiner has just received the first installment of lithographs for Zozo. They are beautiful specimens of lithographic art.

—Frederick Warde and Joseph Wheelock were both offered the part of Wilfred Denver in one of Miner's Silver King companies.

—C. T. Atwood, business manager for the Union Square Theatre attractions for the past seven years, does not remain with that firm the coming season.

—On Tuesday evening General John A. Logan attended the performance of May Blossom, and was afterward shown over the stage of the Madison Square.

—Miss M. E. Benham is suing W. S. Salter, manager of the Spanish Fort, New Orleans, for $525 alleged to be due on salary, and a return ticket to New York.

—Isaac G. Lyon, an old-time actor, long since retired, died in Syracuse, N. Y., on Sunday, aged seventy-one. Deceased was the father of eighteen children.

—The proprietor of the Harnett House Savannah, Ga., calls his hostelry 'a home for professionals." Visiting professionals find the house worthy of the name.

—Joseph A. Gulick has just given up the business management of M. B. Curtis. Mr. Gulick wishes to deny that he is a brother of David Gulick. The gentlemen have never met.

—Bertie Fisch, for the past season with Rice's Surprise Party, has been engaged to play Lady Nattie in Adonis. Vernona Jarbeau leaves the company this week to prepare for Sieba.

—David James, the well-known English comedian, who created the part of Perkyn Middlewick, in Our Boys, is soon to come to the United States. He is a cousin of David Belasco.

—Carl Rankin, the new accession to the burlesque and bouffe stage, will make his debut as Bluebeard. The burlesque goes on the road on August 18, under the management of Edward L. Bloom.

—T. W. Holland, the baritone, is engaged for the American Captain, in Zozo, C. R. Gardiner's new spectacle. Many of the designs in costumes for this spectacle have been selected in London.

—Mark Smith and William Castle have been specially engaged by the Bijou management for Lord Allcash and the title role, respectively, in Fra Diavolo. Campobello will appear in Maritana.

—Lizzie Harold is singing at the Mansion Pavilion, Atlantic City, N. J. Other professionals there are William Davidge, Jr., and wife (Maggie Harold), Jeanne Harold and Robert Harold.

—Boucicault's new business manager is William Black, and the advance agent is Mark Thall, who resigned from the Adamless Eden company to accept the position. Company is filled and all time booked.

—The last performance of Falka, on Saturday night, was made memorable. J. H. Ryley was seen at his best, and the whole company entered into the performance with unusual spirit and vim. Bouquets and baskets of flowers were in abundance.

—The well-known manager, A. M. Palmer informed a friend yesterday that he has decided to secure or build a theatre in New York, and that he will devote all his time to this one venture. None of the plays which he produces will be sent on the road.

—Henri Laube, the German litterateur and poet, died recently in Vienna. Herr Laube was the instructor and mentor of Madame Janisch, Harry Sargent's new star.

—The cast for Nita's First is being filled. A London actress named Raab and W. Lovecourt, of the Princes' Theatre, London, have been specially engaged for the New York production at Wallack's on Oct. 1.

—While occupying a box at the Academy of Music, Denver, Joseph Levy lost his wallet containing $450. He did not discover his loss until long after he had left the theatre, but on returning the wallet and contents were found intact.

—Rose Leighton resigned her part in The Little Duke on Thursday last, although she had attended all the rehearsals. She will enter McCaull's company when the next opera is produced. Miles and Barton have made her an offer.

—Sosman and Landis, of Chicago, are at work on scenery for some forty places of amusement throughout the United States. The work of these artists is found in the populous centres and in the most remote regions. Their studio is a hive of industry.

—Charles Barnard is writing a play for Louise Paullin. He is also the author of two operettas, Eugenia and Too Soon. The music of the latter is by Frank A. Howson, of the Madison Square. Mr. Barnard's play, Eleanor, will shortly be produced in this city.

—E. L. Walton, as Moses Levy Solomon, in Our Colored Friend, at Tony Pastor's, will introduce a burlesque on Lulu Hurst, the Electric Girl. Our Colored Friend will distribute 200,000 boxes of the patent fusee match from the stage during the engagement.

—"Should I be unable to fill my vacant dates at Tony Pastor's Theatre," says Gus Pitou, "I will produce my new play, An Arab Abduction, there. It is by W. H. Fuller, of Ottawa, Ont. The scene is laid in Egypt. I will produce Scanlan's new play in this city in December."

—The New Academy of Music at Haverhill, Mass., will be opened on Sept. 17. With a stage 70x40, a seating capacity of 1,500, new and elegant scenery, and a population of 60,000 to draw from, the Academy offers plenty of inducements to the larger attractions. J. F. West is the manager.

—The Mugg's Landing company opens at Providence, R. I., on Sept. 1. Following is the roster: Frances Bishop, Anita Zelna, Rose Carroll, Alfred McDowell, Hugh Fuller, Bart. Wallace, R. L. Scott, Robert J. Neil, J. H. McKeon; W. H. Bishop, business manager.

—The Thatcher-Primrose-West Minstrels formally opened their season at Whitney's Opera House, Detroit, on Saturday night. C. E. Blanchett, who is still in this city, received a despatch saying that the house was densely packed, the receipts being $1,473 on a hot night.

—On several occasions recently three or four ladies in the Casino company have fainted from exhaustion. Manager McCaull, in his brusque way, remarked the other night: "If this sort of things continues, I'll endow some beds in a hospital or put cots in the Casino dressing-rooms."

—Only a Woman's Heart, which proved a strong card last season, returns to the road with a strengthened company. It will open in St. Louis, going thence to the theatre in New Orleans where it had a successful first production. Newton Beers' Tramp will remain a strong feature of the play. A Philadelphia society lady has been engaged for the soubrette part.

—Zimmerman's Burletta company may be seen in New York this season. Besides The Little Primrose, Mr. Zimmerman has other musical trifles in preparation for production. Among twenty numbers in the Primrose, by Fred. Miller, are the Flattering song, a Crying song, a Waltz song and a Virginia Regiment march. The company is rehearsing preparatory to appearing in Brooklyn on the 18th.

—Distrust goes on the road, opening at Heuck's Opera House, Cincinnati, on the 23d of this month; St. Louis, Chicago, St. Paul, Minneapolis, Detroit and other large cities to follow. Elegant new lithographs are being made by Strobridge, and the cast will be a strong one, including Fred Wren and Edward Warren in their original parts of Philander Cobb and Clarence von Arnum.

—On Sept. 1 Frederick Warde will re enter the field as a tragic star. He will open at Detroit and will be his own manager. Mr. Warde's recent success in Virginius in California decided him to take this step. A long Western tour has been mapped out. Much of the old repertoire will be retained, with Richard III. and Virginius as the chief features. Many managers were anxious to secure Mr. Warde for leading business, but he declined all offers.

—The following professionals are sojourning at Bath, L. I.: William F. Burroughs, George Hoey and family, Harry Bradly, James Palser and Kate Claxton. A musical and literary entertainment will be given at the Avon Beach Hotel on the 12th inst., for the benefit of the hotel orchestra, the principal features of which will be J. N. Pattison, pianist; recitals by W. F. Burroughs, the Weber Male Quartette, and a host of volunteers.

—Evans and Hoey's Parlor Match will be brought out at Tony Pastor's Sept. 22. It will be played at this theatre for two weeks and then taken to Baltimore and Washington. Mattie Ferguson has been engaged for the leading female part. A batch of Boston journalists, to whom the MS. was recently read, pronounced Mr. Hoyt's last piece as funny as the Bunch of Keys or A Rag Baby. Harry Mann has made a capital string of dates for the attraction.

The companies at present rehearsing in the city are: White Slave, at the Grand Opera House; Rag Baby, at the Fourteenth Street; Falka road company, at the Casino; Dreams, at Tony Pastor's; Called Back, at the Madison Square; Caprice, at the New Park; Queena, at the Union Square; Pavements of Paris, at the Fourteenth Street; Fra Diavolo, at the Bijou; Silver King, at the People's; Sieba, at the Star and Wallack's, and Seven Ravens, at Niblo's.

—The following have been engaged for Bury Oaks: Walter Bentley, George W. Farren, B. F. Horning, F. D. Crawley, J. L. Mason, J. Brennen, Julian Reed, F. R. Stevens, H. L. Hudson, A. B. Stone, May Brooksyn, Alice Sherwood, Nellie Mason, Maggie Farren. J. S. Alexander is proprietor and W. H. Alexander manager. The season opens August 25, at the Chestnut Street Theatre, Philadelphia.

—Some half dozen years ago an admirable performance of The Little Duke was given at Booth's Theatre, in which Florence Ellis appeared as the Little Duke, Louise Beaudet as the Duchess and Mme. Bauman as the Schoolmistress. But, like many other productions at Booth's, it was a failure. Florence Ellis married young and retired. Mlle Beaudet is engulfed by Bandmann tragedy and lost to comic opera, in which she had a future.

—The Star Theatre is undergoing a thorough cleaning out in preparation for the Sieba spectacle. Wallack's and the Star Theatres and a number of halls are used for the rehearsals. The Kiralfys build upon the spectacle excelling anything they have ever produced. Sixty-four leading female dancers are engaged, including Brianza, who will make her debut. If a success, Sieba will be kept on until Henry Irving comes, Nov. 10. Puck and Excelsior will be produced at the Star during the season.

—Frank Chanfrau commences a two weeks' engagement (the tenth), at the Boston Theatre, Sept. 1, in Kit, supported by the regular company of the theatre. His road season, in conjunction with Mrs. Henrietta Chanfrau, will open Sept. 15, under the control of C. W. Tayleure, their manager for the past fourteen years. A. R. Waterman is advance agent. John W. Parker, stage manager. James H. Allen will have charge of the front of the house for Mr. Tayleure. Mose and Kit will comprise Mr. Chanfrau's repertoire; The Bankrupt's Wife and Her Wrong that of Mrs. Chanfrau.

—The Daly Vacation company opens in Milford, Mass., on August 25. The astonishing success of this absurdity has enabled the managers to secure time in their pick of the leading theatres. A novelty in its printing will 40x32-sheet stands in imitation of photography. W. G. Hunter, Jr., late of Ulmer's '49 company, is associate manager, with W. G. Chappelle, a good second, in advance. The latter is still at his home in Great Bend, Pa., where he is known as the "Lone Fisherman," from his devotion to the hook and line.

—The route of the Ada Gilman Mountain Pink company includes, according to the managerial prospectus, "every large city in America, from ocean to ocean." The Pink will open for two weeks at the Philadelphia Walnut on August 18. Then it comes to New York for four weeks; thence to Brooklyn. The company includes Ada Gilman, Charles A. McManus, Genevieve Rogers, Harry Hawk, Carrie L. Radcliffe, T. M. Hunter, Marie Lear, Charles F. Tingay, James M. Johnson, T. L. Langdon, Harry Stoddard; Charles W. Roberts, manager; E. P. Simpson, business agent.

—Everything is prepared for the opening of Caprice next Monday night at the New Park. Mr. Taylor, the author, in view of the discussion over his claim to co-authorship in May Blossom, is anxious to have Caprice compared with the Madison Square production. The plot of Caprice is the love of a country girl for a well bred gentleman of wealth. The passion is reciprocated. For a time, however, he becomes estranged from her on account of her lack of refinement. They are reunited in the course of four acts, which are entitled, respectively, The Betrothal, The Release, The Revelation, and The Discovery.

Amateur Notes

There is a wide difference in the status of the professional actor and the amateur. Frequently an amateur, whose ability shows conspicuously in a dramatic society, when he is placed on the regular stage and surrounded by trained actors does not appear to any great advantage. This may arise from a loss of confidence when placed in a different atmosphere, or it is, perhaps, attributable to the greater degree of excellence which pervades the regular boards, the comparison being in consequence stronger.

A number of the late recruits in the profession are attempting to rise too rapidly to eminence. This is mistaken judgment. The foundation should be securely laid. Fame will come in time if talent be possessed.

The Lyceum Theatre School of Acting will open early in the Winter. Gustave Frohman will be the manager, and Steele Mackaye and Professor Sargent will direct the tuition and theatrical performances. The theatre will have a seating capacity of about 800. The branches to be taught at the School, under the guidance of able instructors, will include lessons in Physical Training, Mute Expression, Development of the Voice, Vocal Expression, Reading, Mimicry, Study of Plays, Study of Characters and Stage Business.

Professor Franklin Sargent, of the New Lyceum, is sojourning at the Grand Union Hotel, Saratoga.

THE MIRROR was the first journal to notice and criticise amateurs on their merits. It commented severely on the practice of issuing complimentary passes and then imposing a charge on presentation. A number of the associations admit the justice of this argument and promise reform in the future.

Irene Ackerman wishes to state that her debut on the professional stage will not be made with a Lights o' London company. She has been on the professional stage a number of years.

Nellie Yale Nelson, while driving with her husband recently, was thrown violently from her carriage. Serious results were apprehended, but now the fair comedienne is on the rapid road to recovery.

All preparation for the performance of Esmeralda at Keyport, N. J., has been completed. Mr. Blumenthal, of the Madison Square, promises a fine rendition of the play by the members of various societies. W. Philips Macfarlane, who excels in rough character parts, is expected to make a success as Old Rogers.

J. Stevens Keene, who was so successful last season in his impersonation of Richard III., at the Metropolitan Opera House, has volunteered to appear in Faint Heart at Eleanor Trafford's benefit. Miss Trafford has been assigned the role of Justine in Gardiner's Only a Farmer's Daughter company.

W. A. Clark, of the Mimosa, has been recuperating at Saratoga Springs. He has been identified with amateur entertainments many years.

A series of tableaux and fancy dances have been given during the week at Congress Hall, Saratoga Springs. The Misses Stedeker and Goldsmith have met with especial favor.

Maurice E. Strauss is enjoying a vacation at Saratoga. He will direct the performance of Led Astray and appear as Rodolph Chandoce at Miss Trafford's benefit on his return.

Notwithstanding reports to the contrary, numerous associations have made arrangements for dates at the Lyceum in the Fall.

NEW OPERA HOUSE FOR RENT.

GRUNEWALD HALL,
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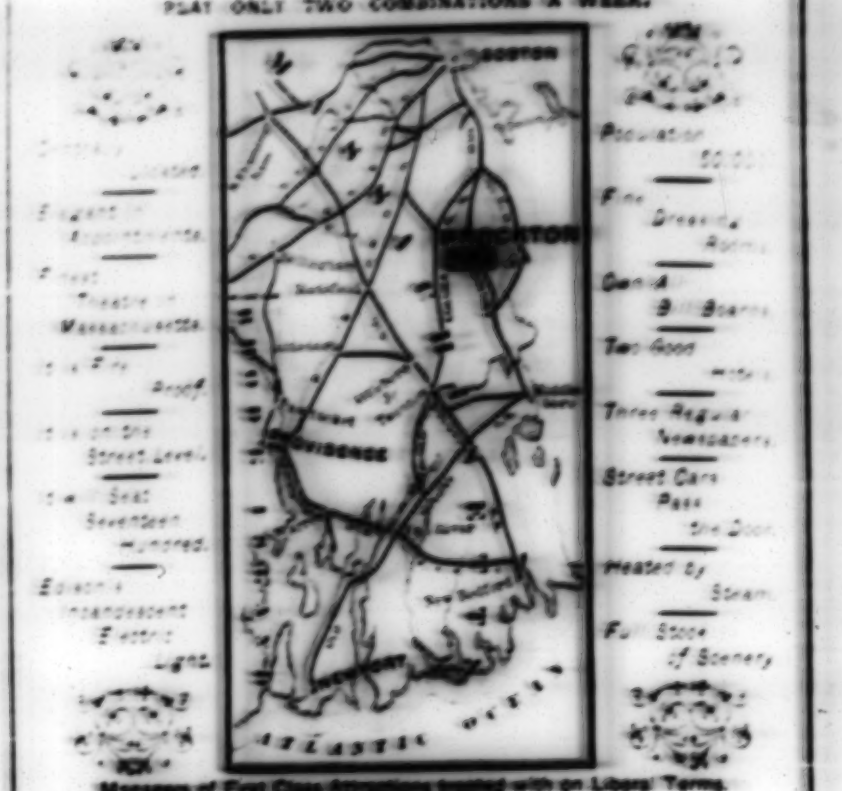

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